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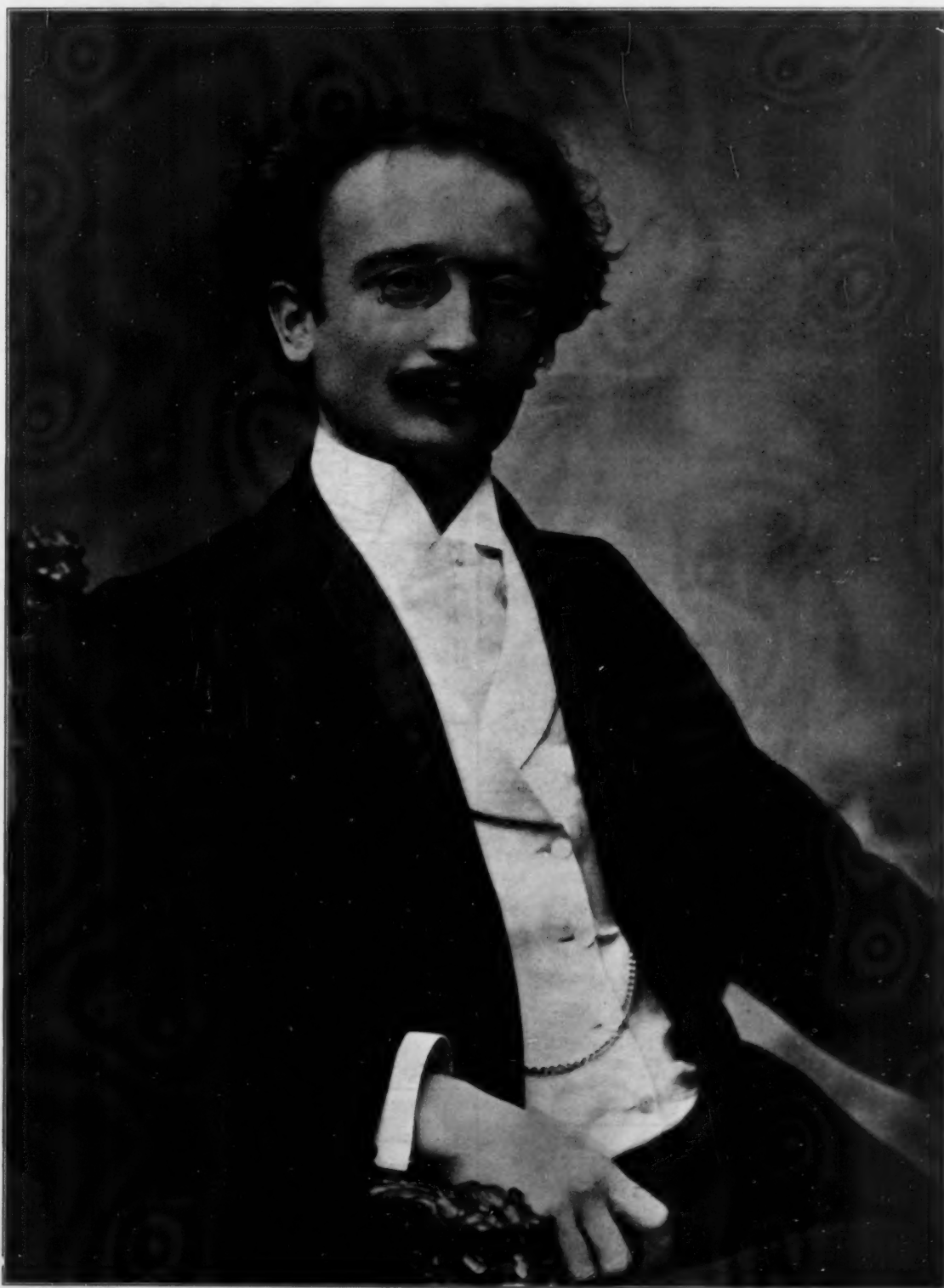


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24 LUITPOLD STRASSE,
BERLIN, W., June 15, 1907.

A new weekly paper, devoted to general news, politics, art, literature and music, entitled *Morgen*, published by Marquardt, Band & Co., has just been started in this city. The musical department is edited by Richard Strauss. In the initial number, which appeared yesterday, Strauss writes an article entitled "Is There a Progressive Party in Music?" Strauss, who has a great aversion to literary effort, seldom expresses his views on any subject in print, hence for this as well as for other reasons the article in question will be found interesting. This is what he says:

"Is there a progressive party in music? It is not my intention to give programs of the artistic purposes and critical tendencies of the musical department of this publication. To the one they promise too much, another is too strongly influenced by them, a third claims that a program impedes his flight of fantasy, a fourth would rather not think at all than try to think what another has thought before him, a fifth has some other excuse—in short programs are untimely.

"Now I am accredited with having a great instinct for discovering the sensational. As some wise contemporaries have cleverly found out, I really do nothing all day long but speculate, as a kind of music tailor, as to how I can best satisfy the fashion for the next season. So, first of all, as the latest thing out, I desired to launch the musical department of this paper without any program; all the more as I could then best indulge my great abhorrence of literary activity. But the publishers were inexorable. 'If you, dear Mr. Strauss, figure as one of the editors, it won't do to merely have you occasionally officiate as "Spiritus Rector" behind the scenes; you as 'leader of the moderns' and as 'head of the progressive party' must introduce our musical *Morgen* with a puissant even if short proclamation.'

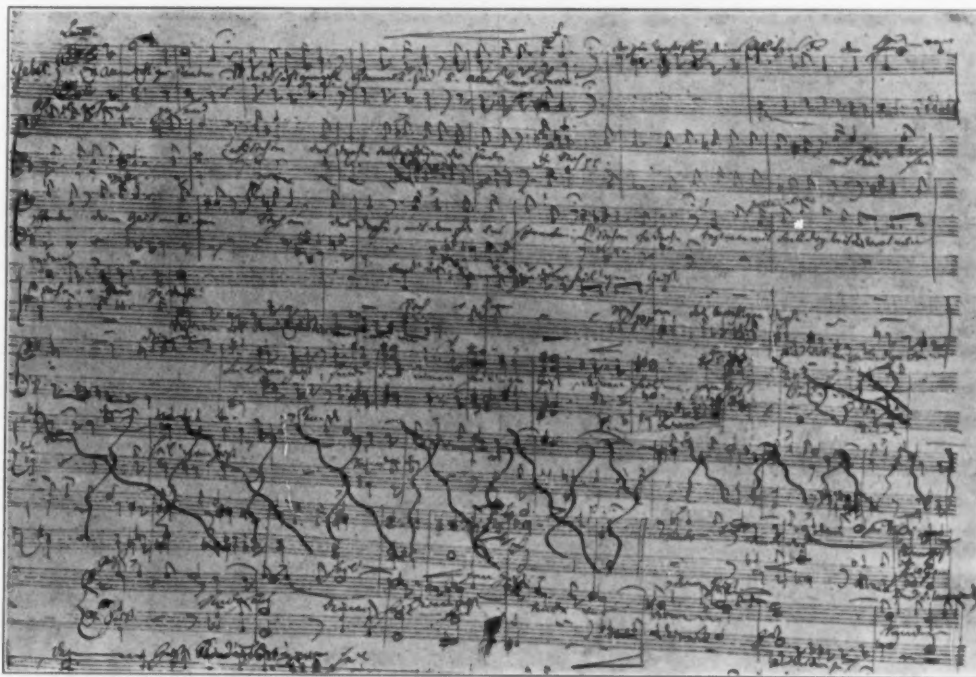
"I heartily hate such proclamations. With the best of intentions one can hardly avoid speaking more or less pro domo, and my maxim is that one should let deeds and works and not words speak for one's self. At any rate, the most audacious works of artists have never caused such confusion as the newspaper attacks of their opponents, who attempt to combat works with words. Therefore, I will leave such proclamations to all those who cannot live without a battle cry and who think they can stop the natural process of development with dogmatic prohibitions, as, for instance, the opponents of the music of the future, or those Wagnerians who, sinning against the spirit of their own master, have gone to such lengths as did formerly the Mozartians with Franz Lachner, the Mendelssohnians with Carl Reinecke, or the Lisztians with Draeske.

"As I said, I stubbornly refused. Gradually, however, the words 'leader of the moderns' and 'head of the progressive party,' which are now so industriously and thoughtlessly employed, took firm hold of me, and I began to reflect, especially on the 'progressive party.' Reflection is always disagreeable; this time, however, it had a good result, in that I finally put the question to myself: 'Is

there a progressive party?' And I am compelled to answer this question with a blunt 'No!'

"Even the strict Wagnerians proper were only a society of disciples, whose goal it was to explain and spread the ideas of the master, to clear up mistakes and fallacies, to combat indifference, to support feeble adherents and to oppose detractors. But, after all, these followers did not force the issue. For Richard Wagner, as for every other new creator of a great epoch, the most important and decisive factor that led to final victory was the great public, the mass of the people, who in their naive susceptibility for every new and great art product have, as a rule, always been the most reliable bearers of progress.

"Compared with the hard fact, proved again and again by history, that a great artist apparition is instinctively comprehended by the people as a gift of nature, even if the individual has not a clear conception of the matter—compared with this fact, the workings of a small professional circle calling itself a 'progressive party' is not of decisive importance. The principal thing is the forceful contact between the creative genius and the progressive masses who are above all party considerations, and one must not be led astray because the same general public often praises for a time the commonplace, the pleasing, and even the banal, quite as much or even more than the artistically important, the new and the progressive. The public has two souls in its breast. To be sure it lacks a third. For that art which is neither easily under-



A RARE WAGNER MANUSCRIPT.

stood nor, in a high degree, compelling, the public has little understanding and little inclination. That is why so many artists of serious endeavor are so often disappointed; artists of whom even their opponents could not say that they were banal, and of whom even their friends could not claim that they possessed the elemental power of moving the masses.

"Carl Maria von Weber once said of the general public: 'The individual is an ass, but the whole is the voice of God.' And, indeed, the voice of the thousand headed multitude which congregates in the concert or theater hall for artistic enjoyment will, as a rule, have the right conception of the value of what is offered, so far as it is not influenced by the critics or by competition. A striking illustration of the strange, confusing effect that outward influences can have on the judgment of the public, which was at first right, is told by Alexander Ritter:

"When Franz Liszt first gave three concerts of orchestral compositions in Dresden some fifty years ago, the first production of the symphonic poem, which was later so bitterly attacked, aroused on the part of the naive public an immense enthusiasm. But the next morning, when the people read in the papers that Liszt was no composer at all, they were thoroughly ashamed that they had given such vent to their enthusiasm. No one would admit that he had applauded and every one had a thousand and one things to complain of in the work."

"All great things, however, even in the worst cases, can be hindered in their march to victory for a time only; opponents cannot stop them permanently, and so the great public—God's voice—finally lifted Franz Liszt above the maliciousness and lack of understanding just as it helped Richard Wagner to final victory over his detractors, slan-

derers and the envious ones in 1876. Even if a 'progressive party' in the strictest sense of the word does not exist and is not necessary, it is nevertheless needful to protect the natural and healthy judgment of the unprejudiced from the party of the 'eternally in arrears,' which through lack of understanding, incapacity, laziness or egotism is always at work trying to kill in the public the live sense of progress.

"After the year 1876 it was thought that the enthusiasm of the masses had quieted the opposition of the enemies so that they would confine their attacks to the walls of conservatories and would only diffuse their poison into the innocent souls of harmless piano and composition pupils. It was thought that every one would be allowed to do as he liked and to compose according to his desires and talents. This was a vain hope. Party contemporaries, fearful of their own valuation, without creative potency, possessing merely a certain technic of composition of some past art epoch, contrary and brutal, opposed to every expansion of the means of expression and to every enlargement of the forms of art; and critics, whose appreciation of art is based on the dusty esthetics of former times, push themselves forward more and more as a reactionary party and are zealously endeavoring to embitter the lives of those who are trying to forge ahead. I do not call him reactionary who prefers Beethoven's 'Eroica' to a weak modern symphonic poem, or who declares that he would rather hear 'Der Freischütz' twelve times in succession than a worthless modern opera once. In this sense I, too, am a

reactionary. For me, those only are reactionary in an unbearable sense who maintain that, because Richard Wagner drew his dramatic material from Teutonic mythology, it is in future forbidden to take subjects from the Bible. Here, of course, I speak pro domo, and those who assert that it is vulgar to use the valve trumpet as a melodious instrument, for the simple reason that Beethoven, from necessity, employed on his nature trumpet only the tonic and the dominant. In short, all those who, armed with big tables of laws, wish to hamper every one who would and could create something new.

"Richard Wagner once said: 'I will perform my "Siegfried" once before a public brought together from all parts of the world, and then I will burn the score.' Today we thank God that he did not do so, for, unfortunately, the 'Siegfrieds' are so rare that we could not afford thus to dispose of them.

"But the idea contained in this exalted intention of the great master, that even a perfect work of art is only a link in the great ever living chain of development sown as a seed in the soul of successors, always to bear greater, higher fruits—this glorious idea let us foster, ever energetically working to develop our art, and let us not forget, through the love and admiration which we have for the eternal and perfect masters, that art is ruled by the same laws as ever changing life itself.

"Therefore, away with the application of schoolmaster ethics to works which are to be gauged only with their own measure! Away with all laws that have long since been broken by the great masters! Away with all high priesthood which opposes vital development! Away with everything which has no other justification for itself than that it was yesterday! On the other hand, let all be welcomed in our *Morgen* (tomorrow), let protection and furtherance be assured to those who have too much respect for the great masters—be it from convenience or on account of earning their daily bread or to satisfy inartistic ambition—to desecrate their works with cheap imitations! Welcome to all who 'Strebend sich bemühen' and a merry pereat to the reactionary party."

Emil Sauret will take up his abode in Berlin next fall. Thus will be added another great name to the list of celebrities residing in this city. Sauret will concertize in Germany the coming season under the direction of the Concert Direction Emil Gutmann, of Munich.

Elsa Ruegger, the well known cellist, now living in Brussels, also will move to Berlin and make this city her permanent home, beginning next October. She will play

extensively in Germany next year, and will be heard in Berlin on December 13 and 17.

Richard Burmeister is taking his vacation at Wilhelmshöhe, near Cassel. Part of his time he gives to teaching and the rest to nature studies.

Charles Dalmores, the French tenor, who made such a hit at the Manhattan Opera in New York last winter, is at present coaching with Maestro Franz Emerich, of this city. Dalmores has a full hour lesson every day and is enthusiastic over his work with the distinguished vocal pedagogue.

Leschetizky created quite a stir among his class last Wednesday by accompanying in a most marvelous fashion the Saint-Saëns concerto, played by Marguerite Melville, the gifted American pianist. He displayed a brilliancy and strength, a technical accuracy and exuberance of spirit truly remarkable. Leschetizky will celebrate his seventy-seventh birthday on June 22, but he is as full of life and esprit as he was fifty years ago. A most extraordinary man!

Karl W. Hiersemann, the Leipzig publisher, wishes to sell the original manuscript of Wagner's "Das Liebesmahl der Apostel." The manuscript (29-31 staves) is written entirely in Wagner's own hand and allows an interesting insight into the master's method of production. For a long time no other manuscript by Wagner of equal importance has been offered for sale. Hiersemann obtained it from Prague and gives every desired guaranty of its genuineness and completeness. The price of the relic is \$3,125 (12,500 marks). A facsimile reproduction of the upper part of page 5 is given herewith.

ARTHUR M. ABELL.

Anton Foerster's Pupils.

The following program was rendered recently by pupils of Anton Foerster at the Berlin Klindworth-Scharwenka Conservatory:

- Piano concerto in B major, op. 19, 1st movement.....Beethoven
(Cadenza by Reinecke.)
Ernestine Fichmann.
- Piano concerto in D minor, 1st movement.....Mozart
(Cadenza by Reinecke.)
Eva Blumenthal.
- Piano concerto in C major, op. 15, 1st movement.....Beethoven
(Cadenza by Reinecke.)
Eva Grell.
- Piano concerto in G minor, 1st and 2d movements.....Saint-Saëns
Gretel Dietrich.
- Etude, op. 10, No. 3.....Chopin
- Capriccio, op. 79.....J. Brahms
- Maiden's Wish.....Chopin-Liszt
Else Hoffmann.
- Piano concerto in E flat major, op. 73, 1st movement.....Beethoven
Hedwig Klimck.
- Piano concerto in A minor, 1st movement.....Grieg
August Pestalozzi.

The foregoing is a goodly array of serious and interesting music. All the pupils did well, demonstrating to advantage the excellent pedagogic methods employed by their distinguished teacher.

Sergel Kussewitzky in Leipzig.

The great Russian contrabassist created a sensation in the musical circles of Leipzig, as will be seen by the following criticism:

There was a Russian evening at the Kaufhaus Saal last night for both the concert givers who produced themselves on contrabass and pianoforte, calling the Northern Empire their home. Meeting with a contrabass virtuoso was in itself quite a welcome interruption of the usual, but it became an intensely satisfying artistic treat yesterday, for Herr Sergel Kussewitzky does not believe in only creating a sensation with the grotesque possibilities of his remarkable solo instrument, but places in a refined manner all his extraordinary virtuosity in bowing and phrasing, his pure intonation and his well-

developed knowledge of the finest nuances absolutely in the service of art alone. Chiefly using the G string Herr Kussewitzky drew from the in itself rumbling and stiff, fundamental instrument of orchestra such daintily beautiful, soulful and graceful sounds, such lively fingering, octaves and other double chords and even flageolet tones so easily and sonorously, that, with closed eyes, one could believe oneself to be listening to a deep-sounding, exceptionally timorous and masterly played violoncello. Herr Kussewitzky first gave a Handel concerto transcribed by Simandré for contrabass, then a modern one movement (the allegro included an andante serving as middle passage) contrabass concerto of his own composing, which, with its cantilene allegro theme, the andante melody, a recitative passage and a charming flageolet episode, was of much effectiveness, as well as a pretty intermezzo for Glière, an own dainty valse miniature and a sparklingly dashing Tarentella by Bottesini, and met with unending, well-deserved applause for his masterly conception.—Leipziger Zeitung, November 17, 1906.

Picture of Muehlfeld.

This is a portrait of the late Richard Mühlfeld, the



RICHARD MUELFELD.

world's greatest clarinetist, who died recently at Meiningen, as told in THE MUSICAL COURIER at the time.

Ludwig Wuellner in Schumann's "Manfred."

Dr. Ludwig Wüllner's declamatory art is so much a part of himself that in watching him and listening to him, one loses sight of the man himself, and sees in him the character he represents. The following notices give some slight description of what Wüllner can achieve:

Byron's "Manfred" has in reality only been endeared to us by Schumann's music; Manfred without music can be hardly realized. With almost elementary power did Dr. Wuellner, the son of the Cologne orchestra conductor, carry his listeners away with him. His Manfred was like a supernatural apparition, acting with irresistible magic on the large audience. The spoken word reigned here; the music, except in the overture and the concluding, far-away requiem, did but vassal services. Both in figure and action did Herr Wuellner show us how he absolutely lived in his role; he created Manfred before our eyes. Never before have I been so impressed and thrilled by deep, holy earnestness in the conception of an artistic task, not even on the stage, as now.—Reichsbote.

The second part of the concert was filled by Schumann's music to Byron's "Manfred." The declamatory parts were taken by Dr. Ludwig Wuellner. Fräulein Elsa Durré and Herr Waldemar Runye. Recitation is not meant to be an auxiliary help for scenic performances, it is meant to in itself give a picture of true life. Only in this interpretation as an independent and equally valued art does elocution receive its right to exist. Dr. Wuellner fulfilled his task from this standpoint. No other actor spoke there but the poet; we saw the superman created by the poet suffer and dare; the man who stood before us did not enact a memorized part, he lived a human tragedy, and he who was not too blasé to live and feel with others, shared his emotions.—Magazin für Literatur.

Success for Falk Pupil in Opera.

Eleonore Kraus, who has been study voice production with William J. Falk for the past two years, made her operatic debut on June 18, as Santuzza in "Cavalleria Rusticana," with the Van der Berg Opera Company. Mr. Falk is very proud of her work and predicts a bright future for her.

The following, from the New York Times, tells its own tale:

She sang the part of Santuzza and achieved a great success. The purity of her tones and the fine volume of her voice delighted the house, and her interpretation of the part proved that she has much dramatic ability.—New York Times, June 19, 1907.

Madame Ziegler's Teaching Days.

During the summer months, Anna E. Ziegler will teach Mondays, Tuesdays and Thursdays at her New York studio-residence, 163 West Forty-ninth street. Wednesdays Madame Ziegler will teach at Madame Lankow's studios, 25 West Ninety-seventh street, near Central Park West. Madame Lankow is spending her holiday in Europe. The only recreation that Madame Ziegler will take this year will be the "week end" trips into the country. Next season Mesdames Lankow and Ziegler may conduct their studios jointly, and, should this be done, pupils of both teachers will appear together in ensemble recitals and operatic evenings.

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- FRANZ EGENIEFF, Baritone of the Berlin Comic Opera and Amfortas of the Savage "Parsifal" Tour.
- THEO. KONRAD, Heroic Tenor, of Cologne and Covent Garden Operas.
- THEODOR WILKE, Heroic Tenor, of Strassburg Opera.
- *DELLA ROGGER, Soprano, Hamburg Opera.
- *HARRIET BENE, Mezzo-Soprano, of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
- FLORENCE WICKHAM, Mezzo-Soprano, of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.
- *HANNA MARA, the Kundry of the Savage "Parsifal" Tour.
- PULNAM GRISWOLD, the Baso of the Berlin Royal Opera and Gurnemans of the Savage "Parsifal" Tour.
- MICHAEL REITER, Heroic Tenor, of the Royal Opera, Munich.
- HANS TANZLER, Heroic Tenor, Court Opera, Karlsruhe.
- *FRANCES ROSE, Soprano, of the Berlin Royal Opera.
- MARGARETHE MATZENAUER, Mezzo-Soprano, of the Royal Opera, Munich.
- MARCELA LINDH, the renowned Concert Singer.
- *ELISABETH FABRY, from next year on, for five years at Berlin Royal Opera.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
CABLE AND TELEGRAM ADDRESS, "DELMAHELDE,"
PARIS, JUNE 17, 1907.

As already stated in THE MUSICAL COURIER, a monument was erected to Charles Gounod early this month at St in Cloud. It is simply a réplique (copy) of the famous bust by Carpeaux, raised upon a pedestal. This monument is placed opposite the church where the composer was often seen to pray. Carpeaux's bust was executed in London, where the sculptor and the celebrated musician then lived. It has been reproduced in bronze by A. A. Hébrard. All the members of the Gounod family were present at the inauguration: Mme. Jean Gounod, daughter-in-law of the musician, and Pierre Gounod, his grandson; Madame de Lassus and Mme. Guillaume Dubufe. The ceremony was most imposing. Maurice Leblond, president of the Saint Cloud Société Philharmonique, wishing to pay a lasting tribute of homage to the memory of Gounod, reminded his hearers that the composer of "Faust" had generally spent the summer months at Saint Cloud, etc. Then M. Belmontel, the Mayor, thanked the organizing committee, ending with the following touching words: "We shall always be grateful to Gounod for having awakened in our hearts sentiments which raise man above the nothingness of here below." After that M. Saint-Saëns, the most eminent representative of French music, pronounced an admirable discourse, the whole of which cannot, unfortunately, be given here, for want of space. But it is just to say that a finer homage has never been rendered to Gounod, nor one in more eloquent terms. Saint-Saëns said, in part: "If anything could console us for the beloved master's absence, it would be the contemplation of this lifelike bust, showing, as it does, the features of the genial artist; here the chisel of one of the greatest sculptors renders still present among us one of our greatest musicians; here art portrays the beauty of that face, which all those who had once seen could never forget—that bust which shows us his bright, kind expression. But what can render the smile? What can render that delightful voice?—

that conversation, every sentence of which was a lesson, and every word shone like the facets of a diamond?

"Oh, Time, in thy relentless flight, what riches thou bearst away—treasures that can never be replaced! And now Gounod's work is judged in a consummate manner. What a strange life his was! Like all creators, his work was contested from the first, but with persistence he sailed against wind and tide; he was never to know the calm of undisputed success, of undisturbed glory, and it was amid storms rarely interrupted by calms that he was the chief of a school—and that he has become the most popular musician in France. 'Creator' did I say? He was one more than any other. Though 'Marguerite,' 'Juliette,' 'Mireille' are daughters of Goethe, Shakespeare and Mistral, they are likewise creations of the musician, who has made them his own; creations less complete, if you will, but nearer to us, more accessible to the crowd. England alone fully understands the Juliette of Shakespeare, Germany the Gretchen of Goethe, Provence the Mireille of Mistral; for the great public of the whole world Mireille, Marguerite and Juliette are daughters of Gounod—simpler than the heroines of the poets, but animated with that strenuous life, which is the musical life, they enter into our existence."

Saint-Saëns ends with this fine short peroration: "Oh, great master! thou hast shown the way to me and to my brother musicians; thou hast guided and encouraged us, when the way was dark and uncertain; thou has overthrown all obstacles, we have had but to walk courageously along the road thou hast painfully traced. Thanks be rendered to thee and glory for ever!"



SAINT-SAËNS DELIVERING GOUNOD ADDRESS.
(Snapshot taken at St. Cloud, June 2, 1907.)

After this masterly discourse, M. Dujardin-Beaumetz's task was a little difficult; nevertheless, the under-secretary of the Beaux Arts delivered a very fine discourse. He represented the Government in this manifestation of sympathy. He called to mind the debut of Gounod and retraced his admirable life. The following is a characteristic passage of his address: "He was a great educator, in creating this movement which today bears so many distinguished men toward sensations infini, produced by the art of music. But if it is the duty of artists to express the sentiments of the men of their time, it is also their province to irradiate—to throw beams of light over the men of genius of their country. By his work Gounod will remain one of those who has expressed with as much art as grandeur the highest sentiments of the French soul."

After the ceremony was over, various parts of Gounod's operas were executed under the direction of Henri Büsser.

It is reported of Leoncavallo that he has just finished writing a new opera, ordered by the Paris publisher, Choudens. The work is in three acts, of which the text was furnished by Paul Berel, the author of "Amica." Monte Carlo and Nice are the places where "Maja," this latest opera from the pen of Leoncavallo, is first to be given next winter.

Yesterday the Théâtre Antique de la Nature (open air theater), was reopened for the season, at Champigny-la-Bataille, a distance of about twenty minutes' ride from Paris. The first program described a symphonic concert

with an orchestra of 150 performers, under the direction of Victor Charpentier. Next Sunday's attraction will be a representation of "La Fille de Roland," with Louise Sylvain, of the Comédie Française, in the cast.

At the Paris Grand Opéra it is given out that the first three works to be mounted next year by the new management will have as interpreters Lucienne Bréval, Mary Garden and Geraldine Farrar.

Mr. and Mrs. Ernest Schelling, who recently went to Amsterdam to attend a performance of the pianist's "Légende Symphonique," have since been visiting the Duke Johann Albrecht of Mecklenburg, the recently elected Prince Regent of Brunswick, and the Duchess of Mecklenburg at their Schloss Wiligrad. Mr. and Mrs. Schelling intend making other visits in Germany before going by automobile to Ragaz, where they will pass the summer.

Among the many pupils of King Clark this last year have been five from far-off Manila, in the Philippine Islands—Mrs. E. A. Elliot, Mrs. Chas. E. Sleeper, Mabel A. Spicer, and Mr. and Mrs. A. D. Gibbs.

Georgette Rossi, a high soprano and pupil of Juliani, has returned from her successes at Lille, where she sang over fifty times in "Le Barbier," "Lakmé," "Faust," and "Manon." She has just been engaged on splendid terms to sing at San Sebastian. Her sister, Blanche Rossi, is also back in town from The Hague, where she had five success in "Carmen" and in "Werther." Both singers are re-engaged for next season. The Juliani studio, where the Italian-trained baritone singer, J. H. Duval, is an associate teacher, remains busy.

Dr. Frank G. Dossert, a busy vocal teacher in New York City the past sea-

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son, has just arrived in Paris, bringing about a score of American pupils with him. Mr. Dossert announces that he is here to remain permanently. His former studio in Carnegie Hall will in future be occupied by Ethel Reid, Mr. Dossert's sole representative, who will prepare pupils for his Paris studio. Miss Reid is a former pupil of the late Desirée Artôt de Padilla, in whose home in Paris she lived, while a student here, for four years. Later she studied at the Dossert studio and became a successful assistant teacher in New York, Montreal and Washington.

The marriage between Marie Buisson and Marcel Casadesus (of the Paris Society of Ancient Instruments)



GOUNOD'S STUDY.

was celebrated recently at Brussels, the witnesses for the young artists being G. Huberti, A. Degreef, Smedt and Hallet.

There are some people in Paris who have been spreading the rumor that Charles W. Clark, who was announced to sing at the MacDowell concert and who did not sing on the ground that he had to sing in London, was here on the evening in question, enjoying himself at a stag party. I have already stated that he did sing in London that night and now have the program before me. The concert was at Madame Wythe's, 40 Berkeley square, and Madame Donald sang and Boris Hamblour, the cellist, played. Mr. Clark sang Massenet's "Fugitive Vision," Henschel's "Morning Hymn," and Liza Lehmann's "With a Woodland Nod." DELMA-HEIDE.

Cecil Fanning Engaged for Maine Festival.

W. R. Chapman, musical director of the Maine Festival to be held in the autumn at Portland and Bangor, has paid a marked tribute to Cecil Fanning, the young baritone, by selecting this singer to take the role of the High Priest at the performance of "Samson and Delilah." Mr. Fanning is also to be soloist at two of the afternoon concerts, singing the first part of his program with orchestra and the remainder with H. B. Turpin at the piano.

Mrs. George J. Daniell, of Harmony Park, Yonkers, recently entertained the members of Charlotte A. Loesch's piano class. The pupils of Miss Loesch gave their annual concert at Carnegie Hall, June 15.

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Savage Opera School in Paris.

Henry W. Savage, who returned to New York last week after a four months' stay abroad, has added a new enterprise to the list of strenuous undertakings that have absorbed his time as a theatrical manager. A few days before he sailed from Europe he announced that he had completed plans for the establishment in Paris of an institution for American singers in Europe, which will enable them to have their voices tested, receive professional advice and be otherwise aided for a career on the operatic stage.

Headquarters for the school have been opened at 35 Avenue de l'Opera, where Herman Fellner will be in charge. This undertaking has been one of Manager Savage's pet schemes ever since he began to import American singers for his English Grand Opera ventures.

It is a recognized fact that the United States is rapidly climbing to the premier position as a voice producing country. Jean de Reszke is on record as saying that the best voices among his pupils are those of Americans, and few teachers of singing in Paris would dissent from his opinion.

Mr. Savage estimates that at the present time there are fully 3,000 Americans in Europe studying music. Some of them will attain success and fame, but the majority for one reason or another, entirely foreign to the question of the quality of their voices or their aptitude for the operatic or concert stage, will undoubtedly be added to the great, pathetic class of might-have-beens.

Here it is where Mr. Savage's plan comes into operation. Among the multitude who, under the present conditions are foredoomed to failure, it is safe to assume that there are not a few who, under happier auspices, would have achieved success.

"Young American singers come to Europe," Mr. Savage is quoted in the Paris Herald as saying, "to study two, three or more years here, and when their musical education is completed, they find themselves face to face with a situation in which the American girl of good, honest bringing-up is particularly handicapped. Either she abandons her ambitions and makes the sacrifice of the labor and money she has expended during years of study, or she is content with a small engagement in some obscure town, where, the chances are, she is never heard of again. These girls are lost to the American operatic stage; nobody keeps a record of them; nobody looks after them."

"My plan is to establish a European bureau in Paris where tabs can be kept on all American singers in Europe. I do not wish to advertise the scheme as a philanthropic undertaking, but it certainly will be of benefit to the American student in Europe."

Emil Oberhoffer, Conductor of Minneapolis Orchestra.

Emil Oberhoffer, whose work as conductor of the Minneapolis Symphony Orchestra has attracted wide notice in the West, and particularly the Northwest, was born near Munich, Bavaria, in 1867.

His father was a successful organist, composer and conductor in the Bavarian provinces. His mother also came of a musical family, and a brother as well as two sisters were musical. Emil very early developed musical talent and when a child of ten years could play the organ and violin with wonderful ability and taste. He had at this time, besides the strict surveillance of his father, the most helpful instruction of Cyril Kistler, since renowned as the composer of a number of operas. During a six years' course at a literary college, Mr. Oberhoffer continued his musical studies under the best private teachers obtainable, in piano, organ, violin, voice, and in an excellent school and church orchestra not only became acquainted with all orchestral instruments, but had ample opportunity to try out his talent as conductor, which was thus early recognized.

nized. About this time he also took a thorough course of theoretical studies under the Rheinberger régime. Specializing as a pianist, he later spent some time in Paris with the famous technic expert, Isidore Phillip.

After the completion of his studies Mr. Oberhoffer came to New York, but remained here only a short time, leaving the musical directorship of a prominent college to establish himself in the West. He first went to St. Paul, where he soon attained a prominent position as a teacher, lecturer, concert giver and conductor. In 1897 he spent several months in Europe in study and observation, and in the fall of the same year was called to the position of conductor of the Apollo Club, of Minneapolis. At the same time the Schubert Choral Association and Schubert Orchestra were formed in St. Paul under his direction.

In 1901 Mr. Oberhoffer became conductor of the Philharmonic Club in Minneapolis, which soon attained a leading position among the choral societies of the country. The necessities of the development of musical life and culture in the city soon brought about the suggestion from Mr. Oberhoffer that an orchestra be formed and with the assistance and support of the leading men of Minneapolis the Minneapolis Symphony Orchestra was established in 1903 and has since been the most prominent musical organization in the Northwest. The phenomenal success of the club and orchestra under Mr. Oberhoffer's direction has already made Minneapolis the center of musical education in the Northwest and given her a reputation for musical culture quite unprecedented in the East. Besides his activities as a conductor, Mr. Oberhoffer finds time for a group of advanced pupils in piano playing. He has been organist and director of the music at the Church of the Redeemer for the past five years and holds the chair of music at the State University.

The above sketch is from advance sheets of "A Half Century of Minneapolis," is to be issued shortly by the Hudson Publishing Company, of Minneapolis.

Goodrich Agrees.

NEW YORK, June 19, 1907.

To The Musical Courier:

I desire to offer some approving sign with regard to Homer Moore's communication in last week's MUSICAL COURIER. The first point, touching the word "Redeemer," I pass over because it is a very suggestive and significant word to us, and since Moses, Isaiah and Micah all foretold the earthly advent of Jesus, the Christ, as the Saviour of the world and the Redeemer of our sins, Job also may have had a prophetic vision of the greatest of Prophets.

Mr. Moore's second point appeals more forcibly to me, and it is strange that such a sentence should be allowed to stand against Handel's music: "And after my skin hath been thus destroyed, yet from my flesh shall I see God." This is bad English and worse morals; indeed, it is diametrically opposed to the plain statements of Jesus and His disciples that the Kingdom of God is wholly spiritual, not material. Saint Paul wrote: "Flesh and blood cannot inherit the Kingdom of God," and again, in I Corinthians: "For this corruptible [flesh] must put on incorruption [spirit], and this mortal must put on immortality." Mr. Moore intimates that the Saint James version was adopted for ulterior purposes, and few admirers of sacred writ will dispute this imputation. The nations today are almost as material as they were in the time of Jesus, and this citation by Mr. Moore shows that even the highest church authorities give themselves no uneasiness on account of this physical perversion of the metaphysical doctrine.

A. J. GOODRICH.

Minnie Nast, the Dresden opera singer, has been appointed by the King of Saxony royal salon chamber singer.

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LONDON

35 WYMOUTH ST., W.
LONDON, JUNE 19, 1907.

The gala performance at Covent Garden on Tuesday evening was exceptionally brilliant. The house was decorated profusely in honor of the King and Queen of Denmark. As soon as the royal party arrived the English and Danish national anthems were played, and all the immense audience stood and faced the royal box. Nothing more brilliant could be imagined than the scene presented, with its bright colors, decorations, jewels and stirring air of gaiety and life. Acts of "Madam Butterfly," "Bohème" and the "Meistersinger" gave opportunity for the appearance of the leading singers.

"Cavalleria" and "Pagliacci," with the cast of the previous Saturday night, were given on Wednesday evening. "La Tosca" on Thursday, when Madame Giachetti, Caruso and Scotti were in the principal parts. On Friday, Madame Donalda made her first appearance as Marguerite in "Faust," that opera being given for the first time this season. "Bohème" was repeated on Saturday.

First Covent Garden appearances were those on Monday evening of Selma Kurz as Gilda and Madame de Cisneros as Maddalena in "Rigoletto." There was also a new conductor, Signor Panizza, this being his first appearance.

The King of Denmark has appointed Neil Forsyth a Knight of the Order of Danneborg, the decoration being a white enameled cross edged with crimson, surrounded by a gold crown underneath which is the monogram "F. R." This is the sixth decoration that Mr. Forsyth has had conferred upon him in recognition of his services.

The second appearance of Sergei Kussewitzky was quite the most important event of Saturday afternoon last. The program was distinguished by a sonata for viola d'amour and double bass, by Luigi Borghi, who in 1784 was a leader of the second violins at the Handel commemoration. This work was most beautifully played by Henri Casadesus and Kussewitzky. In fact, it had to be repeated, and the audience testified in a vociferous manner to its appreciation. It was really an "occasion," as they say across the Channel. Assisted by Mr. Lindemann, Kussewitzky played a sonata for double bass and piano by Handel, also a group of three solos by Bruch, Gliere, and his own composition, "Andante Cantabile." Already one hears the hope expressed on every side that this famous player will give another recital in London during the coming month.

Francis Macmillan's second appearance in recital again brought out a large audience, for this young violinist has many friends and admirers in London. His playing, particularly of the Bruch G minor concerto, brought him much applause and many recalls. Miss van Dyck was the vocalist.

It has been decided by the managers of Aeolian Hall to add a gallery to this well known and favorite auditorium. The addition will increase the seating capacity of the hall and will be a handsome adornment architecturally as well. It will occupy the end directly opposite the stage and will

be completed in readiness for the autumn season. The central location of Aeolian Hall and the courtesy and attention always shown to visitors have been important factors in its popularity. That the success of the hall is substantial can be seen by the list of concerts for the month of June, reproduced in the London letter of last week.

The matinee given by Kitty Cheatham at Aeolian Hall last week attracted a large audience, who were kept interested and amused for a couple of hours by this clever reciter, singer and actress. Her art is peculiarly her own, touched with a personal charm that heightens the interest, and it is no wonder that not only children but older people delight in one of her afternoons. That she fascinates the grown-ups most successfully is shown by her many private engagements in London, which are so many and so close together that it was difficult for her to decide on a date when she could give her own public recital.

Hermann Klein, of New York, has been in London for a short visit, but leaves on Sunday next for Paris, where he will remain for a fortnight or more. After a trip to Germany and Switzerland, he will sail from Genoa on September 5 for New York.

Blanche Marchesi's large drawing rooms were crowded on Sunday afternoon with her many friends and acquaintances, when she gave the first of the two Sunday after-



ELEONORE DE CISNEROS,
Now appearing at Covent Garden.

noon musicales she has arranged for this month. A most interesting program was listened to with close attention, and Mme. Marchesi was induced to sing several times, two or three of her songs being accompanied by the young French flutist, Mr. Fleury, who is again in London.

Three of Mme. Marchesi's pupils took part, Oswyn Jones, Mrs. Brown and Nora Meredith, the last mentioned having recently given her own concert. Mr. Oumiroff and his sister, Tania Oumiroff, were heard in some Bohemian duets, charmingly sung; Mr. Sautelet, a tenor; Miss Irmanoff, cellist; Miss Leginska, pianist; Mr. Fleury, flute; Miss Voigtlander, violinist; Mr. and Mrs. Decreus, piano and violin; Clara Erler, a well known German con-

cert singer, and Horatio Connell, baritone, also participated. The accompaniments were played by Henry Bird, Mr. van Bos and Mr. Decreus.

The guests included the French Minister and Mrs. Geoffray, Mrs. Hunter, Lord and Lady Arthur Hill, Lady Bective, Lady Berkeley Paget, Mr. and Mrs. Egerton Castle, Mr. and Mrs. Morley, Mrs. Whistler, Sir Felix and Lady Semon, the Earl of Kilmorey, Colonel and Mrs. Hippisley, Baron and Baroness de Meyer, Baroness de Fluto, Mr. and Mrs. Carl Meyer, Liza Lehmann, Emma Nevada, Mr. Schulz-Curtius, C. H. Shannon, Charles Ricketts, John Savery, A. and W. Rothenstein, Jacques Blanche, Solomon Solomon, Mr. Lambert, Mr. Fuchs, Walter Sickert, Max Beerbohm, Jules Cayron, Sir Lawrence Alma Tadema, George Alexander, and many others equally known in the social and artistic world.

A delightful musicale was given by Professor and Mrs. Hambourg last week at their residence, when the large rooms were filled to overflowing with a distinguished and most enthusiastic audience. The program, as might have been expected in such a musical household, was of the highest order and specially distinguished by the first performance of a new work by Richard Burmeister, which is still in manuscript. The words that Mr. Burmeister has set to music are "The Sisters," by Tennyson, a most tragic poem, the spirit of which is admirably displayed in the music. It requires to be sung by a great artist with a voice equal to the demands of all the emotions, and Marie Brenna was that artist. Previous to her fine singing of this remarkable work, she had done an old German lyric of 1620, one of Humperdinck's songs, and "Der Schmied," by Brahms, which, by the way, had to be repeated. Jan Hambourg played a group of three violin numbers, Boris Hambourg played a cello solo by Massenet and another by Chopin, which the player had arranged for the cello. Miss Kaschperow was heard in some piano solos, and John Coates sang an aria from "La Gioconda." Among those present were: Earl Kilmorey, the Colombian Minister and Mme. Gutierrez-Ponce, the Bolivian Minister, Lady Palmer, Baroness Mechin, Mrs. Jaffray, Mr. and Mrs. Edward Sassoon, Mrs. Felix Moscheles, Mrs. Kinnell, and Mrs. and Virginia Gillette.

A few weeks ago a young tram driver, Horace Potts by name, who lives at Wakefield, where he has been employed by the Wakefield and District Light Railway, sang at a dinner given by his employer, and one of the local singers of the town was so pleased with the driver's voice that he had him take part in a public concert not long after. At this concert Milnes Gaskell, daughter of the chairman of the West Riding County Council, was so impressed with his voice that she asked her mother, Lady Catherine Milnes Gaskell, to hear him sing. Lady Gaskell decided that Potts had a voice of unusual quality and she at once interested some critics and musicians in the young tenor, with the result that Victor Beigel offered to train his voice for nothing, if a fund could be raised to maintain the young man during a year. This has been done and he is now studying with Mr. Beigel, who speaks in enthusiastic terms about his voice. The young man has no knowledge of music, so he has much hard study before him, and it remains to be seen how far he will go in the profession.

Other pupils of Mr. Beigel are attracting public attention, for Miss Van der Veer, an American, is to make her London debut in July; Noel Fleming, son of Barton McGuckin, is to sing at the "good by" concert that Mme. Butt is giving at Albert Hall; while William Raymond, another American, has been engaged by George Edwards, and is now appearing at the Gaiety Theater. During the summer, Herbert Eisdell will appear in a musical play, for which he has been engaged by Frank Curzon.

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There were over 300 guests at Mrs. Drinan's "at home," which was given in the "long room" of the Langham Hotel on Tuesday afternoon of last week. Many of those present were well known in the musical world, among them being Sir John and Lady Bamford Slack, Mr. and Mrs. Alberto Randegger, Signor and Mme. Denza, Ada Crossley, Edward German, Hamish MacCunn, R. H. Walthew, W. H. Bell, A. Kalisch, Johanne Stockmar, Mr. and Mrs. Robert Radford, Rose Koenig, Agnes Zimmermann, Edna Thornton, Mrs. Tobias Matthay, Alice Hollander, Sibyl Arundale, Mr. and Mrs. Francis Harford and Frederic Austin. Among those who appeared were Miss Gleeson-White, Constance Collier, Mme. Sobrino, Ethel Lister, Carmen Hill, Phyllis Lett, John Coates, Ivor Foster, F. Ranaflow, Vera Cockburn, Hubert Bath, Frederic Upton and Barclay Gammon.

Horatio Connell has had the compliment paid him of having a song written expressly for him and dedicated to him by Max Mayer, of Manchester, and will sing it at one of the chamber concerts in Manchester next winter. Mr. Connell has been one of the soloists at the Birmingham Promenade concerts, when the two songs of Landon Ronald that he sang were conducted by the composer. Others of his songs were two in manuscript by Hubert Bath. From Birmingham Mr. Connell went to Manchester, where he sang at two "at homes" some songs from the "Dichterliebe" by Schumann and four songs by Max Mayer. In London Mr. Connell is singing at several recitals during the month as well as at some private "at homes."

Mischa Elman gave a concert at Queen's Hall last week, when he was accompanied by Charlton Keith and songs were contributed to the program by Clara Erler.

Boris Hambourg at his own recital was heard in a sonata by the old English composer, Henry Eccles, as well as in a number of shorter pieces.

Marie Novello at her third recital fully sustained the success of the previous ones that she gave earlier in the season. Her program was a severe one, but she is exceptionally gifted and earned many compliments for her work, her technique being shown to advantage in the Brahms variations on a theme by Paganini. Winifred Lewis sang several songs, receiving recalls and encore for one of Goring Thomas' compositions.

Percy Grainger's only recital this season was given under the patronage of the Queen, who has shown much interest in the career of the young Australian pianist. His program was of interest, for he included, in addition to numbers by Brahms and Bach, several of Grieg's Norwegian folk dances and songs, two of the latter and one of the former being heard in London for the first time. Another novelty was the pianist's own arrangement of two Irish dances by Sir Charles Stanford.

The evening concert given by Giulia Strakosch last week was largely attended by the many friends of this young singer. Her own contributions to the program included songs by Goring Thomas and Reynaldo Hahn. The Misses Sassard were heard in some duets, Henry Waller played some piano solos, Señor Alvarez contributed songs and Señor Arbos was the violinist.

Two pupils of Jean de Reszké have been heard in re-

citals during the past week, and both were assisted by Edouard de Reszké. Olga Lynn was the first one heard, her program containing several operatic numbers, as well as songs of a lighter character. She had the assistance of Paul Kochanski, violinist, and Miss Risby was the accompanist.

Lady Hardman, Lady Hanson, Mrs. Stannard (John Strange Winter), Evelyn Underhill, authoress of "The Grey World"; Mrs. Spensley, a young Irish poetess; Bella S. Woolf; Arthur à Becket, late sub-editor of Punch and president of the Institute of Journalists; Mrs. George Alexander; Phene Spiers, late master of architecture to the Academy; Beatrice Lewis, who is a sister of Lewis Waller; Beatrice Ferrar, Miss Vane Featherstone, Mrs. Granville Ellis and a large number of Americans were present at the musicale given by Mrs. Jack Johnson last Monday afternoon. Music began at 4 o'clock, and there were songs, recitations and some violin solos, the latter by Sarah Fennings, one of whose numbers was an old minuet written over 150 years ago, which she recently found in an out of the way place. Wilhelm Ganz was heard in some piano solos, Mrs. Ingersoll Nash and Miss



OLD PICTURE OF VERDI AT HOME.
This picture shows Verdi a short time before his death, seated at his table, surrounded by friends and members of his family.

Kinussou gave two clever recitations, while songs were sung by Cora Williams, an American, who is making her home in London at present; Madame Flinn, Miss Cobbett and Miss Bond-Andrews.

Flora Millard and Louis Persinger, who gave their first London recital last week at Aeolian Hall, have been studying in Brussels for some time, the young lady being a pianist, while Mr. Persinger is a violinist. He comes from Colorado Springs, in America, and his teacher is Ysaye. His most important solo was Lalo's concerto in F minor, which gave opportunity for showing his command of the instrument, as well as his pure and sweet tone. The debut of both these players was a successful one.

Other musical events have been:

Eunna Barnett, well known as a pianist and teacher, in a recital when Walter Thackwell was the vocalist and Mme. Henriques accompanied; Roberto Bileta, whose specialty is "chanson d'ites," accompanied by Mr. Lam'et and assisted by Mr. Feodoroff, who sang, accompanied by

Sig. Basaccia, while Dettmar Dressel played some violin solos and Maurice Farkoa recited; Marie Roberts, assisted by Mme. Thornton, Walter Hyde and H. Lane Wilson, Miss Craigie-Ross and Algernon Lindo; Mrs. Mackenzie Fairfax, whose concert was under the patronage of the Prime Minister of Australia and Mrs. Deakin and a number of Colonial Ministers, in a song recital, assisted by Arthur Royd, Hugh Peyton, Felix Garay, Adelina de Lara and Marcel Chailley; Amy Rolda, in a song recital, with Richard Epstein as accompanist, and Kalman Ronay, violinist; Miss Keevil, a mandolin recital, assisted by Mrs. Mackenzie Fairfax, Josef Claus, Mrs. Nunn and Miss Heighton; the Misses Nora and Frederica Conway, in a vocal and recitation recital; Helene Staegeman, in a program of German songs with one group of English, accompanied by Mr. van Bos; Miss Leginska, an English pianist, who played five new piano solos in the course of the afternoon, three of them by Ignace Friedman and two by Roy Wittern, there also being songs by Mrs. Minadieu; Ella Spravka, piano recital; Johanne Stockmarr, a piano recital, when she played many numbers by Grieg and Brahms; Josef Holbrooke, in the second of his modern English chamber concerts, when two of his songs were sung by Howard Goodchild, and Ruth Pine, a contralto, made her debut; Hugo Heinz, a vocal recital, the accompanist being Evelyn Edwardes; Winifreda Wells and Maria du Chastain, a vocal and violin recital, Miss Chastain playing Tartini's concerto in D minor, Henry Bird accompanying; Edward Vaughan Grey, who recited with piano accompaniment, the Misses Clarkson assisting; Vivien Chartres, a violin recital; Leocadie Kaschperow, in a piano recital; Mme. Lynd-Martin, contralto, in a vocal recital; Sven Scholander, who sang to his own accompaniment, played on the lute; Miss Morival, a pupil of Jean de Reszké, assisted by Edouard de Reszké, Tito Mattei and Mr. Simonetti, with Mr. Bisaccia as accompanist, in a vocal recital, on Monday afternoon; a festival performance of "Elijah," at the Crystal Palace last week, when there was a chorus of 3,500, and Agnes Nicholls, Ada Crossley, Ben Davies and Santley in the solo parts; Miss Helian, of the Nice and Monte Carlo Operas, with Matthieu Crickboom and Louise Desmaisons in a recital; Mr. and Mrs. Cokinis, assisted by George W. Hodgson, Tito Mattei, Minnie Lendrum, Dora Llewellyn and Maye Gray, with Mme. Hastings-Warren, who acted as accompanist.

Hugo Heinz's program last Thursday evening was chiefly of German lieder by Brahms, Dvorák and Richard Strauss. There were a number of modern English and French songs, much applause from the large audience present, and frequent repetitions of favorite songs. Evelyn Edwardes accompanied.

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HEARD ON THE SIDE.

To the Editor of The Musical Courier:

"It seems to me that all musicians are more or less queer," said Kate, as we stepped into the elevator, "but the singers, particularly the conceited pupil singers, are the queerest of all.

"I am making this call on Miss L.—under protest as a duty to my family. Charlie Osgood says she is dippy on the voice question, so be prepared for a monologue. You need not say a word. Just listen! Here we are." After a prolonged wait the curtains parted and the would-be prima donna made an effective entrance, holding a rather studied pose just long enough to make an impression of girlish timidity.

"I am so sorry to have kept you waiting," she exclaimed in a rather affected voice, "but I have not been at all well. Have had such a frightful cold. (Coughs to prove it.) The doctor said I must not think of singing for a whole week. Just fancy! But I told him I must sing. My voice is my very life! Every true singer knows what a deprivation it is to be obliged to give up even for a day. To hear all these glorious tones (placing her hands at her ears and closing her eyes) and not be able to give them vocal expression would cause me the keenest suffering. Only the other day Madame said to me:

"My dear, you are so temperamental! I fear you will suffer much for art." I was singing 'Lucia' at the time and was so overcome that my eyes were filled with tears. I have heard that Madame Bernhardt always sheds real tears. Madame says it is such a pleasure to teach me, I grasp the ideas so easily. Madame is perfectly wonderful. When I began with her my jaws were very stiff and she made me chew on corks for a whole month, and now they are perfectly relaxed. Madame says that if Melba had my temperament she would carry everything before her. Melba has none whatever—cold as ice. I feel instantly if a singer lacks temperament, and I often leave the Opera after the first act, I suffer so. Don't you think Cavalieri simply divine? Really?"

"Really, I do not, nor do I care for the French singers, such as Ackte, Breval, Alvarez and Rousseliere."

"Mercy!" exclaimed the would-be. But before she could get any further the undaunted Kate continued:

"I never was so amused in my life, although disgusted as well, when I saw Ackte do the Bach-Gounod 'Ave Maria' as a dramatic scene. Swinging those long, thin arms, rolling her eyes and gasping as if doing an operatic stunt. And this is the wonderful artist that a friend in Paris wrote me about, saying that he feared the Americans wouldn't appreciate her. Too fine for them.

"I will back the American musical public any day when it comes to a question of real singing. One thing they demand, and that is purity of intonation. Such wobbly singers as Breval and Alvarez singing flat throughout a whole evening are abominable."

"Pardon me," said the w. b., icily, "Alvarez never flats. He always sharps. The French singers do not put such stress on intonation, as they know they have pure diction and the traditions." (This with an air.)

"They are welcome to both, but I prefer singing such as we get from the home grown product—Rider-Kelsey, for example."

"But she is merely a concert singer," said the w. b., scornfully.

"That is the best test of a singer, in my opinion. But it is an inexhaustible subject, and we must be going. Before we go, won't you sing something for us?"

"I really shouldn't, I have such a frightful cold.

(Coughs.) But I will try this little thing I picked up at the music store this morning, if you will play for me."

Removes collar, and coughs while prelude is being played by the accomplished Kate. Tries to sing the unfamiliar song, reading the words over Kate's shoulder. A wobbly, sharp soprano below the pitch, without a vestige of music in it, and an utter lack of the simplest requisites of good singing were displayed in the first verse, and Kate rose and begged her not to continue, as she could see that "her cold interfered with her breathing."

The w. b. glared.

"I hear you intend going abroad again," said Kate pleasantly.



Speaking Likeness.
of Listener.
Sketched from life
by himself.

"Yes. I feel I must go. Dear Italy! I miss the atmosphere so much!"

"Then you have lived in Italy?" asked The Listener.

"Oh, yes!" she answered, "I was there four weeks, traveling, and I think we did it thoroughly!"

"Now," said Kate, as we descended after overly cordial adieux, "what do you think of that? And she is going on borrowed money, because Madame assures her that a career is staring her in the face. Isn't it a tragedy? Excuse me—what did you say?"

"That it would be a tragedy to have to live with her," said THE LISTENER.

Strong Appreciated in the West.

Edward Strong, the tenor, who accompanied the Chicago Symphony Orchestra on its tour of a month in the Middle West, returns laden with many fine press notices. In Kansas, Iowa and Illinois, particularly, he won eulogistic comment, excerpts following:

The tenor, Edward Strong, was new to Lawrence, but made a most favorable impression. He is a lyric tenor with a beautiful quality of voice and sang with a fervor and passion that won him hearty applause. His best work was done in his last song, in which he reached a climax rarely attained by a tenor voice.—Lawrence, Kan., Daily Journal, May 11, 1907.

The remarkable thing about Mr. Strong's singing is his enunciation. He sang altogether in English and people all over the large house were able to catch practically every word he uttered. This was appreciated all the more because it is common, almost customary, for singers of concert and grand opera grade to mumble their English for the sake of "art," so it is not distinguishable.—Lawrence, Kan., Daily World, May 11, 1907.

Edward Strong, the famous lyric tenor, sang beautifully "On-ward, Awake Beloved," drawing round after round of applause, but being unable to respond to the encores, because of the length of the program.—Des Moines, Ia., Register and Leader, May 14, 1907.

Edward Strong, the tenor, who took the solo parts in the initial concert a year ago, was welcomed with applause, and his voice, which shows a marked improvement since last heard in Monmouth, has that resonant quality quite uncommon among tenor soloists. His enunciation was such that every word could be understood, and his ability to reach the higher notes and retain them had the effect of producing confidence in his auditors, they having no fear that his voice was strained. His last group of songs, which contained "Our Life Is Vain" and "The Year's at the Spring," were favorites of the evening.—Monmouth, Ill., Review, May 16, 1907.

J. Humbird Duffey in Oratorio and Concert.

J. Humbird Duffey, the baritone, sang the part of Elijah recently in Morgantown, Va., and as soloist in Washington, D. C., and Mount Vernon, N. Y. On all sides his singing was highly praised, the entire press agreeing, in part as follows:

A large part of the work was carried by Mr. Duffey, and he was fully equal to the requirements of the role of "Elijah." His interpretations are dramatic, and his phrasing and diction most satisfactory. The quality of his voice is rich, vibrant, and particularly well trained.—Morgantown, Va., New Dominion.

Mr. Duffey's voice is more rounded and has grown in breadth since he was last heard here. He sings with fine style and finish and much sentiment. Mr. Duffey gave great delight to his many friends, and will receive a warm welcome on all subsequent appearances.—Evening Star, Washington, D. C.

Mr. Duffey sang well and seemed to please the large audience which heard him. The fullness and richness of his voice, its excellent tone and his admirable finish and style appeared to carry conviction. He sings with beautiful expression and an enunciation that is unusually fine and satisfying. He seemed perfectly at ease in all parts of the work and sang his numbers with little apparent effort.—The Daily Argus, Mt. Vernon, N. Y.

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Atlanta's

Estimate of MISS BESSIE ABOTT

As expressed in the "Journal," evening of June 1st

"It was a glorious night at our May Festival. In the 'Mad Scene,' from 'Lucia,' some of Bessie Abbott's notes seemed falling from some star-world. There is nothing in poetry to which her singing can be compared, unless it be the rarest of Shelley's rare lines in his 'Sky Lark.'"



Mr. Heinrich Conried's

Estimate of MISS BESSIE ABOTT

As expressed in an official document of record

"The defendant (Miss Bessie Abbott) is a special and unique artist, whose position in the plaintiff's company (Conried Metropolitan Opera Company) cannot be filled by any other person."

MUSICAL EDUCATION.

Summer schools: Worcester Academy, Worcester, Mass.; Phillips Academy, Exeter, N. H.; Bradley Polytechnic, Peoria, Ill.; Woman's College, Baltimore; Riverview, Poughkeepsie, N. Y. (J. B. Bisbee); University of Kansas; Mt. Pleasant Academy, Ossining, N. Y.; Lyndon Hall, Poughkeepsie, N. Y. (S. W. Buck); Atlanta University; University School, Chicago (E. C. Coulter); Misses Creighton and Farrar, Englewood, N. J.; Grace Dodge, New York; Hampton Institute, Virginia; Irving Institute, Tarrytown; Albany Academy; Wesleyan University, Illinois; Miss Hall's School, Pittsfield, Mass.; the Heffley School, Brooklyn; Academy, Mercersburg, Pa.; Miss Hill's School, Philadelphia (Mrs. A. J. Lyman); the Mackensie School, Dobbs Ferry; Dr. John Meigs, Pottstown, Pa.; Centenary Institute, Hackettstown, N. J.; The Cascadilla School, Ithaca, N. Y.

Mr. and Mrs. Hamlin E. Cogswell, of the Indiana (Pa.) Conservatory of Music, have left for California, via Pittsburgh, Chicago & Santa Fé, to attend the National Educational Association convention, which meets in Los Angeles, July 8 to 12. The Alexandria Hotel is the association headquarters. Irwin Shepard, secretary of the association, is already there.

The American Institute of Normal Methods will open its summer school in the New England Conservatory of Music, Boston, on July 9, extending to the 26th, Samuel W. Cole, superintendent. A drawing section will be associated with the institute. A similar institute opens simultaneously in Chicago, W. Earhart, of Richmond, Ind., superintendent. Faculties, equipments and courses are stronger, more comprehensive and more helpful this season than ever in the history of the schools (seventeenth session). Class practice, criticism and observation, musical appreciation, conducting, elective studies for those desiring advanced work, and graduation of those finishing courses will be features. In Boston members will be accommodated in a large hotel across the street from the Conservatory. Receptions, concerts, discussions, dances, and grand closing concerts, in which members of the conducting class will direct, will be among the pleasures of the sessions, also trips into the historical districts of Massachusetts and of points of interest near Chicago. William M. Hatch, the Boston manager, and Frank D. Farr, Chicago, are at their offices, 221 Columbus avenue, Boston, and 378 Wabash avenue, Chicago.

The Peabody Conservatory of Music, in Baltimore, under the direction of Harold Randolph, will next year enter upon its fortieth year of music instruction. The director will be at his place to receive and classify pupils on

and after September 16. The faculty includes fifty-seven members. Under Mr. Randolph's direction the enrollment of pupils has been raised from 606 in 1898 to 1,182 in 1907. Twenty-three branches are pursued. Preparatory and advanced departments are distinct. A diploma is given in each branch on the successful completion of the course. A teacher's certificate is also granted to those properly prepared for music teaching. And there is a post-graduate course. The free advantages and supplementary studies provided for students surpass in standard, frequency and liberality anything in the same line in any institution of music. One hundred and thirty-five concerts were given in the course of the past season, including twelve afternoon concerts by leading specialists in their profession, vocal and instrumental; twelve free Sunday organ recitals by leading Baltimore organists, five chamber music concerts by the Kneisels, and lecture recital by Otto Neitzel. There were two Bach choir recitals. The Conservatory, heavily endowed, offers privileges impossible to institutions not so sustained. Scholarships are doing much for young genius. The requirements for teachers' certificates are high. Graduates of the Conservatory are eagerly sought for throughout the country, and many of them are filling important positions.

At the recent "Young People's Meeting" of the Peace Congress, held in Carnegie Hall, 500 children of the public schools sang under the direction of Dr. Frank Rix, the music director. Of these 125 were from School No. 62, one of the noted buildings in the city, John S. Roberts, principal, and having five selected teachers of music. Conditions there are fast reaching the ideal. The auditorium is worth a visit to see. There is much enthusiasm in choruses, glee and chorus clubs, and in an orchestra.

The special music teacher here is Mary C. Mulligan, an advanced and earnest music worker, having four schools, with their annexes, or some 300 classes, in her charge. To people not accustomed to the resultful activity of public school music teachers, her results are simply phenomenal, and all in the right direction. Miss Mulligan is, with the other music workers here, eagerly looking forward to the printing by the Board of Education of a special set of outlines which Dr. Rix has prepared, and which will form valuable equipment, leading to uniformity. Her father was for many years instructor of music also in the public schools, and one of the ardent pioneers.

The Conservatory of Music in Utica, N. Y., has won a name and national reputation since 1889. Edward B. Fleck and Robert J. Hughes are directors, and its faculty are carefully selected. Two parallel schools have evolved from its activity, a training school for artists and a semi-

nary for teachers. The educational lines followed are those of the large conservatories of Europe. The courses are broad, systematic, progressive, practical, and as rapid as possible. Physical culture and stage departments are included in the singers' course. Chorus work, criticism, elocution, languages and literature are made practical features. Beginners are received. The first term commences September 10.

Severn Music Festival in Springfield.

Edmund Severn and Mrs. Severn gave a three days' music festival in the High School Hall, of Springfield, Mass., June 19, 20 and 21. They presented many pupils in piano, voice and violin. Among those who appeared on the programs were also pupils of Edith Snell Gardner, an assistant teacher to Mrs. Severn. The names of the pupils who distinguished themselves in the various classes follow:

Harold Cowan, Valnor Camerlin, Bernice Mahoney, Max Cohn, Helene Azoy, Effie Curley, Jessie Rice, Ethel Keefe, Helen Meagher, Mrs. Melvin, Geraldine Endicott, Marian Armstrong, Viora Allan, May Peletier, Edna McDonald, Mrs. Dale, Kathryn McGovern, Delphine Roberts, Helen Rivard, Byron Armstrong, Genevieve Browne, Lula Foley, Wolffret Camerlin, Elfrida Lemere, Evelyn Peletier, Rene Hebert, Louise Bourque, Bertha Taylor, Madeline Keating, Katherine Clifford, George Baker, Theodore Meyer, Madeline Moore, Viola Trask, Harrie Dill, Annie Wise, Eileen Delaney, Mabel Lincoln, Eleanor Cronin, Florence Anderson, Angelina Forbes, Marian Swift, Nellie McCarthy, Derilda Castonguay, Robert Duggan, Alice Browne, Marie Strahan, Earl Karcher, Lillian Lord, Grace Sawyer, Edmund Baer, Katherine Londergan, May Dwyer, Emily Ellis, May Gauthier, Mrs. A. Clark Swift, Emil Beyer, Eleanor Cronin, Mae Bethune, Naomi Billings, Bessie Dunnell, Carrie Myers, Margaret Sullivan, Clara Dame, Belle Felton, Fay Billings, Margaret Flynn, Fred. Fillion, Josephine Dame, Atala Valiere, Dean Rush, Thomas Auld and Arthur Earnest. The compositions represented a wide range of composers: Mendelssohn, Gounod, Chaminade, Saint-Saëns, Liszt, Chopin, De Beriot, Leoncavallo, Severn, Alard, Paganini, Mollenhauer, Sarasate, Denza, Wollenhaupt, Del Riego and Litolf.

The Springfield papers published very complimentary reports of the programs and the work of the pupils.

Mr. and Mrs. Severn are now at their New York studios, 131 West Fifty-sixth street. Both have a number of professional pupils studying with them. Several of Mrs. Severn's vocal pupils are engaged for summer concerts and light opera in various parts of the country.

Emily Winant Dead.

Emily Winant, for many years one of the leading New York contraltos, died June 27, at her home in New Rochelle, N. Y. For two decades Miss Winant was a soloist in the choir of St. Thomas' Protestant Episcopal Church, corner Fifth avenue and Fifty-third street. Miss Winant was heard at many oratorio performances, and she had become distinguished as a teacher. The funeral was held Saturday and the interment took place at the cemetery in Rye, N. Y.



CHAUTAUQUA MUSIC



 <p>ALFRED HALLAM ALFRED HALLAM, the Director of Music at Chautauqua, has had a wide experience as organizer and conductor. His home is at Mount Vernon, N. Y., where he is highly esteemed as a citizen and musical educator.</p>	 <p>C. F. CROXTON C. F. CROXTON, father of Frank Croxton, is supervisor of public schools in the South, and he and Mr. Hallam will direct the public school music during the summer's session.</p>
 <p>FRANK CROXTON FRANK CROXTON, the basso, is also one of the heads of the Vocal Department. He will be a soloist at the oratorio performances, and appear in joint recitals with Mr. Van Hoose.</p>	 <p>REINALD WERRENRATH REINALD WERRENRATH, baritone, is a singer of excellent training who is rapidly making fame. His voice is agreeable and his stage presence attractive. He will be heard at Chautauqua as a soloist.</p>
 <p>ELLISON VAN HOOSE ELLISON VAN HOOSE, who is one of the heads of the Vocal Department, is one of the noted concert singers of the world. In addition to his teaching, this distinguished tenor will be heard at recitals and concerts during the season.</p>	 <p>FREDERICK GUNTHER FREDERICK GUNTHER, baritone, is a member of the Metropolitan Opera House Company. During the last season he was also heard at several New York concerts. Mr. Gunther will be a soloist at some of the principal concerts at the Auditorium.</p>
 <p>CECIL JAMES CECIL JAMES is a young American tenor, with a flexible, well schooled voice. He has appeared at many concerts and will be one of the soloists of the Chautauqua season.</p>	 <p>PEARL BENEDICT PEARL BENEDICT, contralto, is a successful New York choir singer. She has been especially engaged for the oratorio performances in July—"The Messiah," "Stabat Mater," "Moses in Egypt," "Light of Life," and Saint-Saëns' "Thirteenth Psalm," also, "Aida" in concert form.</p>

Communications should be addressed to Chautauqua Institution, Chautauqua, N. Y.

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ST. LOUIS ORCHESTRA CLUB.

Musical progress in St. Louis during the past five or six years owes much to the activity of the St. Louis Orchestra Club, formerly the St. Louis Amateur Orchestra. The orchestra is made up of business and professional men and women. The aim of the members is the study and cultivation of music of high class, for the purpose of presenting it at public concerts from time to time. The members of the club must be commended for their fidelity and determination, for it was away back in 1894 that the St. Louis public first heard of the undertaking.

The object of the Orchestra Club is not to make money. So far the orchestra has been content if receipts from the concerts covered running expenses. Its plans for the future have been outlined on broader lines, and, therefore, the income will necessarily have to be larger than

Becker is a good organist and pianist, and is, best of all, a man of pleasing address and kindly nature. He is regarded as a rigid disciplinarian, but he never exacts the impossible from those who sit and learn under his baton. Mr. Becker is at present in Europe and while abroad he will study conditions and will return with some ideas that cannot fail to prove valuable for the good of music in St. Louis.

During the summer vacation months, the individual members of the orchestra who remain at home organize themselves into quartets and quintets for the purpose of practice. Mr. Hebard, who for some years was president of the orchestra, is an accomplished musician and director. He is a lawyer, and while in Harvard directed the orchestra. He is a bassoon player and once a week has a woodwind quintet at his house for rehearsal. This quintet is composed of a flute, a clarinet, an oboe, a bassoon,

Kokes, Joseph Zottarelle and L. P. Griesbaum; flutes—Chloe Millard, first; A. J. Molt, second, and Georgette Zink, third; piccolo—Georgette Zink; clarinet—Halbert Justice, first, and Will Durphee, second; oboes—T. W. Hallstrom and J. C. Walter; English horn—T. W. Hallstrom; bassoon—Alfred P. Hebard, Paul Walter and A. L. Day; trumpets—J. G. Hammond and Harry Lang; trombones—John S. Turn, J. C. Gault and Paul Ware; French horns—E. Thake, Otto Hesse, C. P. Waite and John Maher; drums—R. L. Durphee and Gus. Dietzel; tympani—A. J. Sewing.

The following program was presented at the last concert, May 16:

March, Town and Country (new).....Poepping Orchestra.
Symphony, From the New World (1st Movement).....Dvorak Orchestra.



ST. LOUIS ORCHESTRA CLUB.

it has been in the past. The new plan of work will be to bring foreign artists to assist as soloists at the concerts. Heretofore, the orchestra depended entirely on resident singers and pianists as solo performers. The orchestra is already equipped with one of the best musical libraries in the United States, but, with the usual Middle West desire to grow, many new works will be added.

Members and officers of the orchestra will at once begin to interest the leading business and professional men of St. Louis and no doubt the support of many of these will be enlisted. A number of prominent citizens have expressed their willingness to act as a board of governors. This board will be an addition to the regular management of the orchestra.

No members of the orchestra are obliged to pay dues. All that is required of each is a high standard of ability. Lucien E. Becker, the conductor, is the president of the Becker Brothers' Conservatory of Music. Mr. Becker is an excellent musician, and has done much to achieve the distinction that the orchestra has enjoyed. The extraordinary success of the last concert, given May 16, which closed the season, is due, in a great measure, to Mr. Becker's efforts and his ability as a musical director. In addition to his talents as conductor and drill master, Mr.

and a French horn. The compositions played were brought from Europe by Mr. Hebard. Miss Zink and Mr. Molt are rehearsing duets written for flutes.

It should be said that this orchestra is not overburdened with strings, as is frequently the case with orchestras of this character, but is well balanced in the matter of other instruments.

Besides playing at their own concerts members of the orchestra have contributed their services in behalf of charity countless times.

The board of directors includes John C. Walter, president; Frederick E. Burg, first vice president; T. W. Halstrom, second vice president; A. J. Molt, secretary and treasurer; and Georgette Zink represents the women members on the board.

The personnel of the orchestra for the past season follows: First violins—E. J. Wamsanz, concertmeister, E. H. Hansberg, A. Schweier, W. A. Wallis, Edward Veltz, Mrs. A. J. Bozzalo, Berta Libby, Beryl Frey and A. Westphalen; second violins—F. H. Burg, Isabel Mullery, F. Kellenberger, Rose Seidel, Charles Stotz, Sallie Moon, F. J. Heim, Lulu Raucher, E. Lowell and Anna Walsh; violas—G. A. Rubelman, E. H. Lubke, Mrs. R. E. Gamble and Harry Meyer; cello—P. Morgan, A. Iberg, Curt von Fursch and G. W. Kelach; bass—William Schmitt, R.

Cello Solo, Kol Nidrei.....Bruch
Curt von Fursch.

(a) Minuet.....Boccherini
(b) Träumerei.....Schumann
(c) Arabian Serenade.....Langry
Orchestra.

Songs—
(a) The Magic of Spring.....Clough-Leigher
(b) Autumn.....Haile
Adah Black.

Vorspiel, Hänsel and Gretel.....Humperdinck
Orchestra.

Violin Solo, Carmen Fantaisie.....Hubay
Lulu Kunkel-Burg.

Unfinished Symphony (1st Movement).....Schubert
Orchestra.

Waltz, Lustige Brüder.....Tollstedt
Orchestra.

Another One Whom "Listener" Amused.

To the Editor of The Musical Courier:

I wish to express my appreciation of "Listener's" amusing article. It is quite refreshing in these warm days to read something with a keen sense of humor, mingled with a good deal of truth, and notwithstanding its having brought an answer without a point, I hope we may have the pleasure of reading more of "Listener's" ideas during the summer months.

ONLY AN ADVERTISER.

New York, June 27, 1907.

SINGING WITH FALSE ATTACK.

To the Editor of The Musical Courier:

The sad and pathetic story of John G. McFadden, who died some months ago in a New York hospital, turned my mind again to a subject which for the students of vocal art, and the teachers as well, should be of the utmost importance, namely, "singing with false attack."

To relate briefly the case of Mr. McFadden, as far as it concerns our subject, it may be said that he came from Oberlin, Ohio, to New York to continue his musical studies and specially to perfect the cultivation of his singing voice. He had excellent material and his future as a singer was the brightest. All went well until he began to suffer from a catarrh of the throat, which was so stubborn that his teacher sent him to a physician. But even the physician's treatment did not relieve the singer of his catarrh.

As this part of Mr. McFadden's history alone relates to the above mentioned subject of "singing with false attack," the rest may be omitted.

I have made this subject a special study for years, and was therefore very much interested in an address delivered by R. Imhofer, of Prague, at a convention of natural scientists and physicians in Meran, which gave me special satisfaction, because the learned doctor confirmed, even if only very indefinitely, what I have maintained for many years, but have been preaching only to deaf ears, namely, that often a periodically recurring sore throat is not due to a cold, nor is it hereditary, as many claim, but is caused only by a wrong manner of attack in the singing voice or the speaking voice, and that its treatment should not be undertaken by the physician, but by the singing teacher, provided the latter understands something of voice placement.

At the same time, I am pleased to recognize in Dr. Imhofer a physician who is willing to point out the right path to a patient, even if he thus loses him himself. I believe that many physicians do not perceive the cause of such throat troubles, for it cannot be determined with the laryngoscope, but must be distinguished by the ear. This is really not a difficult matter, and can be quickly learned even by a layman as soon as his attention is directed to the matter.

The physician should make his patients sing or speak, in order to determine the cause of the trouble, and then regulate the treatment accordingly. But although this procedure appears to be so simple, it is rarely practiced, even by specialists. On the contrary, when the learned

doctor undertakes the cure of the patient, he makes the latter visit him daily, or at least three or four times a week, and, besides giving him special treatment, orders him, above all, to give the ailing organs a complete rest. As the cause of the ailment is the misuse of the vocal organs, improvement naturally takes place as soon as these are rested, and the patient is firmly convinced that he has been wonderfully cured, until after a little while the same trouble begins again.

Another physician is then consulted, with the same results, and so on, ad infinitum, until a hole is made in the patient's purse, and if he is a singer, he resigns himself to his fate with the poor consolation that he once had a fine voice, which he lost through an affection of the throat, while, if he is not a singer, he concludes that his throat disease is hereditary, or, in other words, incurable. Both conclusions are wrong, for, in the first place, a singing voice cannot be lost with a proper method of attack as long as the speaking voice still exists, and, in the second place, such an ailment of the throat is never inherited, except in so far as the habit of imitation may be the source of the trouble.

During my six years' residence in Vienna I became personally acquainted with a certain professor, who at that time was at the head of the laryngological department of the Vienna University. He was considered an authority in his profession, and he made a specialty of treating ailing voices, believing himself peculiarly qualified for this work in his capacity of physician, singer and musician, as he styled himself. He published a pamphlet on singers and singing, which, unfortunately, I have not at hand now, but which, as I distinctly remember, aroused my opposition at that time. There were two notes in this essay that attracted my attention particularly, and gave me food for reflection. One stated that none of the observations which, as a physician, he had made on hundreds of singers applied in the case of the celebrated prima donna, Marie Wilt, but that this was "the exception which proved the rule." I fear, however, that the learned professor has here shown his own fallibility. Nature does not make such exceptions, and where should the study of tone production be made if not on beautiful, healthy voices?

The second note related to another case which did not harmonize with his self made rules: A foreign singer had come to Vienna to play a leading part, and, probably on account of the change of climate, was afflicted by a severe inflammation of the throat. In his trouble he appealed to Professor —, who declared that, in his condition, sing-

ing was not to be thought of. The singer, however, was determined to sing, cost what it might. He did so, and sang with unprecedented success. A subsequent examination by the physician showed exactly the same condition of inflammation.

Professor — admits that he could not solve this riddle, but to those who know how a good tone should be produced it is not so puzzling.

This singer had, so to say, sung over the inflammation; he produced his tones in the cavity of the mouth, and not in the throat. I myself prefer to have my pupils sing when they have colds or are hoarse, especially in the early part of their studies, when the voice is inclined to slip into the throat, because they are then better able to feel their own faults and to control themselves. When one is hoarse, a tone produced in the throat is rough and disagreeable, and, besides, is painful for the singer. This forces the pupil to form his tones in the cavity of the mouth, and his hoarseness thus leads him to sing more easily and better than ever before.

Therefore, singers who follow the theories of Professor — will have to spend most of their time at the physician's, unless they are fortunate enough to meet a second Dr. Imhofer, who will direct them to a good vocal teacher.

MME. ERNEST TEMME.

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OCEAN GROVE, N. J., June 29, 1907.

This quaint and restful city by the sea is once more the Mecca for thousands of music lovers from all parts of the United States, and even from foreign lands. Here, during July and August, are given some of the greatest concerts in this country. The handsome Auditorium, with its nearly 10,000 seats, without a pillar or post to obstruct the view; where the softest tone can be distinctly heard

DeMoss will sing a group of songs written by that talented young American composer, Harriett Ware, who will preside at the piano. The second part of the program will be a new work, "Victory Divine," a charming cantata, written by J. Christopher Marks, of New York.

Some of the other leading concerts of the season will be: Saturday Evening, July 20—Mme. Emma Eames, Julian Walker, basso; Hans Kronold, 'cellist.

on this occasion. Conductors who have given "The Messiah" will be given complimentary reserved seats for this performance, and singers who can attend even only one rehearsal at Ocean Grove or New York, will be admitted into the chorus. This will be the most remarkable rendition of Handel's immortal work ever given in this country.

Closing Concerts at the Virgil Piano School.

This year many music teachers, music students and music schools have taken advantage of the late season, and continued lessons much longer than usual. This has been especially true of the Virgil Piano School, and, as a consequence, the closing has been deferred.

Two excellent recitals were recently given. As usual, the programs were played from memory, the players showing excellent facility, and correspondingly excellent results. Of the twelve students who took part in the last two concerts, Jennie Quinn deserves the most prominent notice for her artistic playing of the C minor nocturne of Chopin and the Liszt rhapsodie, No. 14.

The playing of Alma Hollrock was also specially gracious and pleasing, and showed undoubted talent and excellent training. Rose Feldman's bright, attractive and fluent style in playing delighted her hearers. Adele Katz, one of the youngest players on the program played her difficult numbers with composure and much ease and grace of execution. She deserves special mention for her rapid progress, as well as for her satisfactory playing. Jessica Robinson should also be mentioned. Her playing is beyond the ordinary.



INTERIOR OF OCEAN GROVE AUDITORIUM.

even to the farthest corner; the Auditorium pronounced by Nordica and Mme. Schumann-Heink to be the finest in the world; this place where the average audiences number more than 7,000 people, is not even yet known to all the musical people.

Tali Esen Morgan, who is the music director and absolute master over all the festivals, has done wonders for this place during the last seven years. He has under his command a permanent orchestra of sixty players, and they play wonderfully well. They come from all parts of the country, and the first rehearsal of the season was held last Friday. In two hours they were playing the standard overtures, just as if they had been together for months. Mr. Morgan has also his festival chorus of several hundred voices, his children's chorus of 1,000 and a number of other organizations.

The first serious concert of the season will be given next Saturday evening (July 6), when William Harper, the basso, will sing, and Paris Chambers, the well known concert trumpeter, together with other artists, will appear.

On the following Saturday night, July 13, Mary Hissem-

Tuesday Evening, July 23—The Marine Band, by special government permission.

Saturday Evening, July 27—Mme. Alma Webster Powell and other well-known artists.

Saturday Evening, August 3—700 voices in the Messiah.

Thursday Evening, August 8—Children's Musical Festival; most popular entertainment in America.

Tuesday Evening, August 13—Arabian Nights, 1,000 children's voices, grand decorations.

Thursday Evening, August 15—Cantata, eminent soloists, full orchestra.

Thursday Evening, August 29—Mme. Schumann-Heink.

Saturday Evening, August 31—A Night in Fairyland.

Monday Evening, September 2—Ellen Beach Yaw.

Saturday Evening, September 7—Orchestra Farewell Concert.

National Performance of "The Messiah."

An effort is being made to have singers from every State and Territory of the country to sing at a national performance of Handel's "Messiah" in the Ocean Grove Auditorium on Saturday evening, August 3, under the direction of Tali Esen Morgan. Invitations are being sent to all conductors to be present as guests or as singers

Space forbids special mention of each player. However, each and every one showed undoubted ability and produced many pleasing and satisfactory results.

The programs are appended:

Monday Evening—Beethoven, Allegro con brio, op. 22, Jennie Quinn; Ravina, Etude de Style, Eda Bessi; MacDowell, Idyl, Moszkowski, Scherzo, Anna Jacob; Chaminade, Serenade, Grieg, Wedding Procession, Hattie May Codd; MacDowell, The Brook, Schytte, Forest Elves, Kathryn Minden; Chopin, Nocturne in F sharp, Moszkowski, Waltz, E major, Alma Hollrock; Rubinstein, Nocturne, Liszt, Rhapsodie No. 10, Jessica Robinson; Liszt, Consolation, E major, Chopin, Waltz, A flat, Adele Katz.

Tuesday Evening—Jackson, Valse Caprice, Bach, Bourree, Ernestine Melber; Schumann, Novelette, F minor, Chopin, Nocturne, G major, Sydney Parham; Joseffy, At the Spring, Chopin, Waltz, E minor, Beatrice Gardner; Bendel, Sunday Morning by Lake Geneva, Moszkowski, Liebeswalzer, Jeannette Eckert; Bach, Prelude, Chaminade, Pierette, Moszkowski, Scherzo Valse, Rose Feldman; Chopin, Nocturne, C minor, Liszt, Rhapsodie No. 14, Jennie Quinn.

F. W. Riesberg, the organist, choirmaster and teacher, and members of his family, are now in their newly built cabin at Norwich, N. Y., the boyhood home of Mr. Riesberg.

NATIONAL FEDERATION OF MUSICAL CLUBS.

Jacksonville, Fla., Friday Morning Musicales Club has out its year book for 1907-08, in which is given plans for work of the coming season, beginning with program for November 1. On December 18 they give what they call "Open Day," with selections from programs of the previous month. This enterprising club holds its election of officers in April. The officers elected for the ensuing year are: President, Mrs. Charles Davies; first vice president, Mrs. John Douglas; second vice president, Mrs. J. C. Darby; recording secretary, Mrs. George Richards; corresponding secretary, Mrs. C. H. Smith; treasurer, Mrs. Norman Merry; committee on literature, Mrs. Alex. Sable and Mrs. John L. Engle; executive board officers, Mrs. Corse and Mrs. Jennings; chorus director, Mrs. Edward G. Able.

The Morning Musicales of Oneida, N. Y., gave a benefit concert on June 7 for Edward MacDowell. Fully 250 persons were present, and as a result about \$75 will be contributed to the MacDowell Fund. The concert was a brilliant success financially and from an artistic standpoint, and reflected great credit on all who took part in the program, which was almost exclusively of MacDowell compositions.

The Chaminade Club, of Deer Lodge, Mon., gave a concert late in May, at which an interesting lecture was given by L. T. Eaton, his subject being "American Composers." Almost every number of the program was an American composition, and altogether the concert was most interesting and instructive. The Chaminade Club is among the first to subscribe to the fund for prizes for the best American composition, and at the same time enclose subscription for the MacDowell Fund.

Enthusiastic reports continue to come from Southern sections. Tennessee's State director, Katherine Morris, of Nashville, reports interesting plans for the coming year's work. Having divided her State into four sections and appointed sub-committees to work in each section, Miss Morris hopes to get in personal touch with every part of her State.

Under the skillful management of the new president, Mrs. C. B. Kelsey, the clubs of the N. F. M. C. anticipate great progress in the Federation before the next biennial meeting, which will be held in 1909 at Grand Rapids,

Mich, the home of Mrs. Kelsey. Mrs. Kelsey, though only recently elected president of this great body of musical clubs, is by no means new in the work, having filled the office of first vice president for several years, and on account of illness in the president's family, having at one time the affairs of the N. F. M. C. in hand, besides being secretary of the press and controlling a vast amount of the correspondence, it will readily be seen that Mrs. Kelsey is well acquainted with the duties of her new position. So closely has she become identified with the clubs throughout the whole country, and so greatly beloved that great good is expected to be accomplished under her régime as president of the National Federation of Musical Clubs.

NOLA NANCE OLIVER.

MEMPHIS, Tenn., June 25, 1907.

Indianapolis Conservatory of Music.

The season of 1906-07 of the Indianapolis Conservatory of Music has just closed after a year of unprecedented progress and growth in the various departments.

The commencement exercises consisted of eleven recitals, taking place June 17 to 28, inclusive, at both the Propylæum and German House, with large and representative audiences in attendance. Edgar M. Cawley, director of the conservatory, considers the work of the pupils as being unusually sound, the different departments represented being the vocal, violin, piano and dramatic expression. The piano recitals, especially, showed a keen, live intelligence at work on the part of both instructors and pupils.

All of the departments turned out good pupils.

George W. Curtis, violinist, and a pupil of Herr Miersch, and Emma Pacholke, pupil of Edgar Cawley, gave a program, opening with Mendelssohn's concerto for violin, followed by selections from Leschetizky, Hahn, Grieg, Sgambati, Gottschalk and Wieniawski. Another recital of exceptional interest was that given by Mildred Barnhill, pianist, and Elise Burns Dawes, violin pupil of Mrs. Edgar M. Cawley. The artist graduating recital was given by Elizabeth Warder Lemmon, soprano, and Nellie Nelson, soprano, pupils of C. F. Martens, and Herr Miersch's brilliant pupil, William Guy Rubush. Charles Williams' department of expression graduated two very interesting pupils, assisted by undergraduates in a program.

Karl Klein Engaged for New York Symphony Concert.

Karl Klein, the young violin virtuoso, will make his first New York appearance December 1, at Carnegie Hall, with the New York Symphony Orchestra, Walter Damrosch, conductor.

Grienauer Concert Tour and Alligator Hunt.

Karl Grienauer has returned from Jacksonville, Fla., where his popularity is unbounded. After the concert he was approached for two entire cello recitals during November, making five appearances in that city within nine months. He gave two cello recitals in Jacksonville last February. Press notices read:

The second concert of the saengerfest was given in the Dixieland Theater yesterday afternoon to a very large and enthusiastic audience.

The feature of this concert, and, in fact, one of the best features of the two concerts, was the solo work of Herr Grienauer. His first number, the concerto in A minor, by Goltermann, was superb. The number was given with orchestral accompaniment. For an encore the "Dance of the Elves" was given.

Herr Grienauer is undoubtedly one of the greatest cellists, and one could readily listen to him for hours. His rendition of Liszt's "Dreams of Love" was magnificent.—Jacksonville Daily Journal.

The feature of the afternoon concert was, unquestionably, the playing of Karl Grienauer, the great Vienna cellist. This splendid artist is no stranger in Jacksonville, and with every repeated appearance he has won new friends and admirers. His playing was listened to with the closest attention, and at the close of each selection an outburst of spontaneous applause testified to the delight and enthusiastic approval of the audience. The art of this Sarasate of the violoncello is characterized by a noble and telling tone, at once big and resonant and likewise by an ineffable sweetness and delicacy of expression that finds its way to the hearts of the listeners. His left hand technic is highly developed and his bowing easy and graceful.

His selections were most happily chosen. In the "Elves' Dance," a great favorite with all musical audiences, the delicate runs and intricate passages were rippling forth beneath his light-winged fingers with astounding nimbleness and great clearness of execution withall. In the Goltermann concerto, one of the standard pieces for the cello, Mr. Grienauer displayed great freedom of conception, which required the greatest skill and watchfulness on the part of the orchestra—the requirements being happily met. The "Love's Dream," by Liszt, a most beautiful cantilene, was arranged in an effective manner by Mr. Grienauer, and created a profound impression.—The Florida Times-Union, Friday, June 14, 1907.

After the festival in Jacksonville, Mr. Grienauer was invited by his Charleston friend, Hugo Janz, for an alligator hunt on the Isle of Palms, S. C. This isle, with its palms, sand dunes and the beautiful view of the ocean, is an ideal spot. The interior has a tropical vegetation which surrounds little ponds. The idyllic peace is only disturbed by the cries of swarms of all kinds of water birds, who have their breeding places there. Around these ponds giant turtles lay their eggs in nests covered with sand. Mr. Grienauer counted 167 eggs in one nest.

Alligators linger around the shores, lying in wait for food. Karl Grienauer killed two monster alligators, one a 13 footer. He brought the hides home and will mount them during his summer vacation on the Sound.

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William A. Becker, Piano Virtuoso.

The following characteristic sketch of William A. Becker, the piano virtuoso, is from the pen of Wilson G. Smith. The article appeared recently in the Cleveland Press:

"It was while riding along the road overlooking the picturesque valley of Rocky River that I heard mingling with the perfume of flowers and the songs of joyous birds the strains of Beethoven's 'Waldstein' sonata. The romantic surroundings made the music doubly impressive, and as I approached the little cottage I knew that I had found the object of my quest.

"So I tooted my horn and tied my gasoline steed to the lawn. In the meantime, Virtuoso Becker came out to meet me, and I made known the object of my visit. So it was that upon a fine concert grand Becker played for me the program he is preparing for his fall European tour.

"And I must confess that he played it with a masterful conception and technic. Becker has a virile and heroic style that reminds me forcibly of Rubinstein, and I will be much disappointed if he does not soon take prominent rank with the world's great artists. He has the temperament, mentality and versatility which go to make great pianists.

"What makes me particularly hopeful concerning his future is the fact that he has in recent years attained a maturity in interpretative conception which imparts to his playing both authority and inspiration. He can be both heroic and poetic, as the mood requires. He played a Brahms 'Rhapsodie' in an intellectual style that was in the higher altitude of musical interpretation, and two Chopin scherzi I never heard played with greater intensity and brilliancy.

"I honestly consider Becker in the same artistic class with Gabilowitch, Hambourg and Lhévinne, and believe that a few years hence will see him so recognized by the musical public. His playing is acquiring a mental and emotional poise that prognosticates great things for him in the next five years. By dint of sheer perseverance and conscientious effort he has won the esteem of European critics, and it is but a matter of time when the American public places him upon the artistic pedestal he so richly deserves.

"Some years ago I said that Becker would have to change cars if he expected to arrive at the habitat of a great artist. He has done so, and is now traveling in a special car which is bound to arrive. The impetuosity and exuberance of youth have been succeeded by the calmer

and more logical judgment of maturer years. For this reason I have no hesitation in classing Becker with the great living pianists."

Tributes to Bowman's Choir.

Henry T. Finck, of the Evening Post, said, after a recent hearing of E. M. Bowman's new choir at Calvary Baptist Church, the Rev. Dr. Robert Stuart MacArthur, pastor: "Such singing is seldom heard in New York." Other con-

surpassed with Calvary Choir in New York. To the best ideas in the organization and administration, according to the now widely recognized Bowman system, Mr. Bowman has added others in the governance of Calvary Choir which he believes will prove as practical and popular as former plans. The same general plan is being followed, Mr. Bowman declares, and has worked just as well in New York as in his former fields.

Calvary Choir has seen just twelve months' active service, and in that time has made in several ways a remarkable record. Mr. Bowman is known as an exacting drillmaster and nothing is allowed to go onto the calendar, which is printed every Sunday in full, until it is sufficiently rehearsed to insure an effective performance. Notwithstanding this care in preparation, Calvary Choir has sung 172 different selections. This does not include processions or recessions, congregational hymn tunes, Macfarlane's cantata, "The Message from the Cross," or any secular music, of which in their annual concert and semi-public musicales they have sung considerable. The church music was drawn from the compositions of Handel, Beethoven, Mendelssohn, Stainer, Goss, Martin, West, Parker, Barnby, Chadwick, Buck, etc. In secular music, performed at the concert and lesser affairs, a large number of part songs, solos, duos and instrumental numbers have been brought forward, not forgetting a performance, in costumes and with scenery, of "Pinafore."

To make such a musical record at all possible there must have been a proportionate regularity in attendance. This is the rub—to secure attendance at rehearsals and attention to the work. Here again the Bowman system has triumphed, as heretofore. The membership of the choir at high water mark reached 125. The average attendance of the members on duty is shown by the register's report, just published, to have been 96 per cent. Of the entire membership, fifty-eight are credited with perfect records in attendance. In a very close contest by divisions as to attendance, the third division won the victory by a neck. The records are kept by a rigidly impartial method and the "time" for this record is taken from a clock in the rehearsal room, which is connected by wire with the U. S.

Observatory at Washington. When such fairness and accuracy are observed there is no room for doubt or appeal.

System and careful attention to detail permeate and control every part of the work in Calvary Choir. What a training for young singers—old ones, too, for that matter—



WILLIAM A. BECKER.

servative musicians have uttered similar praise, and it is freely admitted that Mr. Bowman has already shown that what he achieved with the Cecilian Choir of the Peddie Memorial, Newark, and again with the Temple Choir at the Baptist Temple, Brooklyn, is likely to be repeated and

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in the way of routine for professional work! It is understood that half a dozen or more of Mr. Bowman's singers, even in this short time, have been assisted to remunerative positions. These were all private pupils of different vocal teachers in New York. This, Mr. Bowman says, is the policy that he has followed heretofore and the course that he will follow as conductor of Calvary Choir. He invites teachers to send their pupils to the choir, and he promises in turn to do his best to promote their interests.

The choir vacation will be during July and August, and the reunion will occur Saturday evening, September 7. As a sample of their public ministry at Calvary Baptist Church the following musical service, which was given last Sunday evening, is published here:

Processional, "Mother, Dear, Jerusalem," Ward; Invocation Chant, "Almighty One, We Bend in Dust Before Thee," composer unknown; Choral Anthem, "Hallel, Breathe an Evening Blessing," Martin; Gloria Patri, Grottoes; Solo Quartet, "I Will Extol Thee" (from oratorio of "Naaman"), Costa Rees; Chorus, "The Heavens Are Telling" ("The Creation"), Haydn; organ selection, Largo, Handel; Hymn, "Sun of My Soul," Monk; address by Dr. Robert Stuart MacArthur, "Music and Worship"; Hymn, "Come Thou Almighty King," Giordani; Offertory, "Inflammatus" ("Stabat Mater"), Rossini, and Recessional, "Abide With Me," Monk.

News of Musicians From Near and Far.

Creatore may be expected East in September. His career is finding recognition all through the West, North-west and South. Even districts not privileged musically have been visited.

Rollin Bond has closed a season of thirty-four weeks' management of a theatrical venture so successfully that he has been able to have the leisure to write an operetta to be produced in Philadelphia, New York, and elsewhere the coming season. He is making headquarters in New York, and will devote a large part of his time to music writing.

Frederick A. Wheeler and his sisters have gone to Vermont to inaugurate their "Summer Outing" home for boys, in the Green Mountains.

Lottie Morse is a promising violinist of Meriden, Conn. She is making remarkable progress, and will probably enter the professional field.

Grace Young, a young choir singer in New Haven, entered a professional career in the chorus of a Broadway operetta. She was immediately given a small part, and the managers speak well of her work and express the wish to have her with them some time. She has an unusually good voice.

Llewellyn B. Cain is one of the leading musicians in Portland, Me.

Singers are coming to discover the value of improvisation to vocal art. If some of the gifted ones could pass through a course with Henry Steigner, the artistic reader, it would benefit them much. Mr. Steigner's repertory and his manner of interpretation are unique.

Rosa B. Peironnet, of Kansas City, Mo., presented her pupil, Pauline Fort, in a piano recital Thursday evening, June 20, at 4151 Warwick boulevard. Edith Sampson was the assisting singer.

Augusta Cottlow is spending the "week ends" with friends at Arverne, L. I.

It is an interesting fact that Cecilia Winter, the young contralto whom Loudon Charlton has recently added to his list of artists, secured her Pittsburgh church position, through which she first came into public notice, without having had vocal training of any sort. The position, which was with the First Presbyterian Church, has always been deemed a most desirable one, and on this particular occasion there were many applicants for the vacancy. So favorably impressed were the members of the committee with Miss Winter's voice that the unknown singer was accepted in competition with a number of well established artists, and she promptly showed her qualifications for the position. Subsequently Miss Winter studied under well known teachers and her powers developed to a point to lead her to seek honors in concert fields.

Alfred Rosenthal, the young cellist, who has returned to America, after a number of successful years abroad, has gone to the Catskills to rest, preliminary to the tour which he is to make next season under Loudon Charlton's direction. According to all accounts Rosenthal's playing created a most favorable impression abroad, particularly in Berlin. Dr. Carl Fuchs, the eminent German authority, has been especially warm in his praise of the young artist's ability.

It is highly probable that Eleanor de Cisneros will extend the time which she originally planned to devote to concert next season, owing to the demands for her services, that Loudon Charlton is already receiving. The mezzo soprano is at present filling operatic engagements in Europe, but she will return to America early in the fall, and will resume her position as one of the leading members of the Manhattan Opera Company.

Bruno Huhn sailed for Europe last Saturday on the steamer St. Paul. He will be back in New York again the first week of September. His European address is 91 Great Russell street, W. C., London, England.

MUSIC IN HOLLAND.

THE HAGUE, June 13, 1907.

In my last letter I forgot to mention the two productions of Wagner's "Ring" at Rotterdam by the opera company from Elberfeld, under the direction of Julius Otto, with Coates as leader of the orchestra. The performances made such a favorable impression that not only is a repetition planned for May, 1908, but the establishing of a permanent German Opera at Rotterdam is also being discussed, with Otto as the leader.

At Rotterdam, and, in fact, throughout this country, there long has been a general wish for a German Opera, so it is not impossible that the visit from Elberfeld will this time lead to the realization of the project.

A week ago our greatest musical society (which has branches everywhere in Holland), the Society for the Promotion of Music, gave a festival at Rotterdam. On the first night Felix Woysch's "Totentans" was produced for the first time in this country. The impression was unfavorable, on the whole, yet the director, Mr. Vorhey, has the intention to produce the work again at Rotterdam next season. The second night was entirely reserved for Richard Strauss, who himself conducted (with the Concertgebouw Orchestra from Amsterdam) several of his orchestral works. Strauss was received enthusiastically, and the same critics who, on account of his "Salome," had not before spared him with their shafts, now extolled him to the sky. The presence of the composer is often a real trump card, especially when he is a good leader like Strauss. THE MUSICAL COURIER mentioned Willem Mengelberg's nomination as leader of the Museum concerts at Frankfurt, but Amsterdam will remain his residence. Mengelberg is to conduct a concert at Frankfurt every fortnight. He also received brilliant offers from America, but does not desire to leave Holland permanently, at least for the present.

The Concertgebouw Orchestra received an invitation to visit Edinburgh for the whole month of September, but of course Amsterdam cannot spare the organization for such a long time.

At Scheveningen, Dr. Kunwald, the new leader of the Philharmonic Orchestra, is on the road that leads to popularity. Dr. J. de Jong.

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New York, July 1, 1907.

The last members' meeting of the newly organized "International Art Society," Mrs. J. Christopher Marks, president, at the Waldorf-Astoria Hotel, was a thoroughly charming affair. New members "are just rolling in," as a member said, and two prominent papers sent representatives, duly noticing the affair next day. These singers took part: Hazel Smith, W. H. Blandford, Ethel Lowe, Arpad Rado, violinist, and Eleanor B. Jones, in a recitation. There was a business meeting preceding the musical program.

Walter J. Bausmann is about to close a busy season and expects to spend part of his vacation in Nova Scotia, as usual. His pupils in Yonkers gave a very successful recital June 19, with a large audience present, and the press spoke in glowing terms of their singing. He recently began his eleventh year as choirmaster of the historic St. John's Church, and has also been re-engaged for the fifth year as director of the Riverdale Choral Club.

J. Harry Wheeler goes to Port Henry, N. Y., to teach during July and August. A good-sized class is already awaiting his arrival. He expects to return to the metropolis in September.

Eva Wycoff sang Monday night with the Kaltenborn Orchestra, at St. Nicholas Garden. Later she sings at Ocean Grove and at Saratoga. She will, however, spend most of the summer here, and is available at any time as substitute soprano.

Florabel Sherwood, the soprano, has arrived in Germany, and sung at some important social functions, where her voice and personality were greatly admired.

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Gertrude I. Robinson, the harpist, has arrived in Paris, where she is studying enthusiastically with Alphonse Hasselmans. She may be heard next season at the Madison Square Presbyterian Church (Dr. Parkhurst's).

Marguerite Roemaet, violinist, daughter of the Chancellor of the Belgian Consulate in this city, has been awarded the second prize in the higher classes. She sails July 20 to remain here with her parents during vacation, returning in the early autumn to resume under Ysaye.

John Prindle Scott, tenor, sang "Far from My Heavenly Home," by Needham, at the Central Baptist Church Sunday evening last. The close attention paid him by the congregation, as well as by the large choir, was the sincerest of compliments. His enunciation is a model, his repose and musical feeling excellent, and he has the knack of at once gaining the attention of his hearers.

A students' musicale took place at the American Institute of Applied Music on Friday evening, in which various young artists participated. The summer school is in full swing, and many pupils are registered from distant points.

Music in Norwich, N. Y., Public School.

Norwich, N. Y., June 29, 1907.

Norwich, a small inland city of 7,000 people, has a system of union schools under excellent management, and for thirty years past it has enjoyed the distinction of being the only public school in the State which graduates pupils in instrumental music. This began with Dr. Linn Bebeck, now deceased several years, and since his death Sophia Tefft has succeeded to the incumbency of the chair of instrumental music. There is a severe course, the student being obliged to study all the important studies and pieces incidental to a thorough knowledge of modern piano music. The commencement exercises, held in the superheated assembly room of the High School, brought forward much good piano music; what there was of vocal and violin music will not bear mention. Misses Roys, Jennison, Finigan and Lewis played the overture to "Martha" very

nicely indeed, with good, bright tempo. Later Misses Roys and Jennison united in playing Kowalski's "Salut à Pesth," for two pianos, and this, too, was a brilliant performance. A striking novelty was a "Divertimento Originale," for four players, eight hands, on one piano, by Fumigalli, played by Misses Roys, Jennison, Finigan and Lewis. While there was little that was either diverting or original in the Italian music, it still had pleasing points, and the four young women played well together, showing painstaking drill by Mrs. Tefft. This lady is also organist and musical director of the Baptist Church of Oxford, and on the occasion of a recent wedding there she earned many complimentary remarks on her good playing.

Welgester Summer School.

Robert G. Welgester, successful as organist of New York Avenue M. E. Church, Brooklyn, member of the song recital committee, Brooklyn Institute, teacher of the voice, and an official of the American Guild of Organists, has temporarily deserted his Carnegie Hall studio in order to conduct a summer school in vocal music at Elmira, N. Y., a special, systematic course in every branch of singing. The old Italian method is taught, there will be a special course for church singers, and the teaching will be made thoroughly practical.

Mrs. Seabury C. Ford to Conduct.

Mrs. Seabury C. Ford, the Cleveland soprano and teacher of the voice, was recently elected conductor of the Rubinstein Club for next season. No one in that city has had greater experience with women's voices or equal experience in singing with orchestras and choruses. The announcement by the president, Mrs. S. S. Gardner, that the executive committee had chosen her and gained her consent to conduct the club was the greatest surprise of the musical season.

Josef Wieniawski, professor of piano at the Brussels Conservatory, not long ago celebrated his seventieth birthday.

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LATEST authentic advices from Paris are to the
effect that Mary Garden has not yet signed for an
American operatic engagement next fall.

PAULO CASALS, the Spanish cellist, and Sen-
orita Suggia, the Portuguese cellist, are to be mar-
ried. Viotti wrote a cello duo; so did Romberg.

BAYREUTH-ON-THE-HUDSON is growing apace.
David Bispham has purchased a site there and will
build a home for himself near the Nordica Festival
Theater.

As foretold exclusively in THE MUSICAL COURIER
last week, Mottl will remain in Munich and was at
no time seriously considering the acceptance of the
Vienna offer.

SAINT-SAENS received an honorary degree at
Oxford University last week. In 1893 Cambridge
made him a Doctor of Music. The highest distinc-
tion of all he received from the Almighty.

EUGENE E. SIMPSON, Leipsic correspondent and
representative of THE MUSICAL COURIER, who has
been in America some weeks on a business trip, will
return to the Saxon capital next Saturday, on the
Vaderland.

"THE Music Master," one of the most successful
plays ever produced in America, closed its three
years' steady run last week in Boston. David War-
field, who played the title role, appeared in the piece
1,007 times.

PHILADELPHIA's new conductor next season will
be Carl Pohlig, of Stuttgart, a leader well known
in Germany and favorably spoken of by such an
eminent critical authority as Dr. Otto Neitzel, who
recommended him to the Philadelphia committee.

A MUSICAL COURIER cable from Berlin reports the
dangerous illness there of the Nestor of violinists,
Prof. Dr. Joseph Joachim. He has developed serious
lung trouble, and several hemorrhages have so
weakened the venerable master that his physicians
pronounce his condition extremely critical.

THE New York Times of July 1 announces a
great piece of musical news: "Charles Heinroth is
the new organist and director of music of the Car-
negie Institute in Pittsburgh." This "news" was
published in THE MUSICAL COURIER exactly two
months ago, with a picture of Mr. Heinroth, etc.

THERE is a performer at the Victoria Theater
named "Sober Sue," whose specialty consists of pos-
sessing an unusually severe set of features, and an
inability or disinclination to smile. The manage-
ment offers a prize to anyone able to make "Sober
Sue" relax her gravity and indulge in a real laugh.
Why doesn't some one tell her the story of "Trova-
tore."

THERE is some talk of a production in English of
Strauss' "Salome," to be done by Savage next sea-
son. That manager said to a MUSICAL COURIER
representative: "Nothing has been settled one way
or the other. The matter has been taken up by me
but is not yet beyond the discussion point." The
project looks good on paper, both in an artistic and
financial way, and if put through undoubtedly would
result in a duplication of Savage's remarkable "Par-
sifal" success.

THE Tribune says: "The steady growth of the
Edward MacDowell fund, which has now passed the
\$37,000 mark, is a pleasant proof of Americans'
appreciation of a gifted composer. Most significant
is the large number of small contributions." The
spirit shown by this wide recognition of American
genius should help to raise up Bachs, Mozarts and
Schumanns among us." Without wishing to lay
itself open to a charge of pessimism or lack of pride

in America's possible artistic development, THE
MUSICAL COURIER would like to suggest mildly that
considering the present political and social condi-
tions in this country the nation at large would pre-
fer a few more Roosevelts just now to any number
of Bachs, Mozarts and Schumanns.

NEGOTIATIONS are pending to secure the services
of Chevillard, the Paris conductor, for the series of
concerts to take place in Canada next season, and
for which Saint-Saëns had to decline an engage-
ment. Should Chevillard go for the six weeks, the
Lamoureux concerts, in Paris, would be conducted
during his absence by D'Indy and Cortot. There is
a rumor, by the way, to the effect that D'Indy will
next season be the permanent successor of Chevil-
lard. Villiers Stanford has also been engaged for
the Canadian concerts.

REPORTS of new opera enterprises in this town are
as thick as the swarms of summer flies, and like
them, will have faded from view before the first
cold snap in the fall. The latest proposals are a
"special opera house for opera comique" and one
for "popular priced productions of Italian opera."
Good. Go ahead. There are at least 10,000 opera
singers in Europe living a peaceful poverty life, al-
most unable to get about for lack of funds, and
traveling in nasty third class railway carriages when
they do go from town to town. Build opera houses
and bring them here. There are good opera singers
in Italy who know the whole repertory, and who
live over there on one dollar a day, including
clothes. Build opera houses. Even if we don't
need them, the 10,000 foreign opera singers do.

MUSICAL anniversaries for the first week in July
include: 1st, Wilhelm Friedemann Bach, died in
Berlin, 1784; 2d, Christoph Willibald Gluck, born in
Weidenwang, in 1714; Louis Theodore Gouvy, born in
Saarbrücken, Rhenish Prussia, in 1819; Obadiah
Bruen Brown, born in Washington, D. C., 1829;
Karl Ludwig Blum, died in Berlin, 1844; 3d, Ernst
Lampert, born in Gotha, in 1818; Rafael Joseffy,
born in Miskolcz, Hungary, in 1853, now residing
at Tarrytown, N. Y.; Charles Frederick Beven, born
in London, in 1856; Shanna Cumming, born in
Farmer City, Ill., now residing in Flatbush, Brook-
lyn, N. Y.; Franz Bendel, died in Berlin, in 1874;
Otto Bach, died in Unter-Waltersdorf, in 1893; 4th,
Johannes Thurnmayer, born in Ahrensberg, in 1477;
William Byrd, born in London, in 1623; Louis
Claude Daquin, born in Paris, 1694; Casimir Gide,
born in Paris, in 1804; Stephen Collins Foster, born
in Pittsburgh, Pa., in 1826; Ernst David, born in
Nancy, in 1844; Alfred Grünfeld, born in Prague,
in 1852; Jacobus Gallus, died in Prague, in 1591;
François Emanuel Joseph Bazin, died in Paris, in
1878; A. Mermet, died in Paris, in 1889; 5th, Wil-
liam Crotch, born in Norwich, England, in 1775;
Frederick Brandeis, born in Vienna, in 1835; Jan
Kubelik, born in Bohemia, about twenty-five years
ago; Jakob Adlung, died in Erfurt, in 1762; Fred-
erick Scotson Clark, died in London, in 1883;
Jacques Louis Batmann, died in Dijon, in 1886; 6th,
Valentine Adamberger, born in Munich, in 1743;
Karl Engel, born in Thiedenwiese, near Hanover,
in 1518; Hermann Langer, born in Hockendorf, Sax-
ony, in 1819; Thomas Ridley Prentice, born in On-
gar, Essex, England, in 1842; Otto Neitzel, born in
Falkenburg, Pomerania, in 1852, now residing in
Cologne, Germany; Edna Richolson, born in Chi-
cago, now residing in that city; Friedrich Kornen,
died in Cologne, in 1887; Giuseppe Andreoli, born
in Milan, in 1757; George Cooper, born in Lambeth,
England, in 1820; Charles Emile Poisot, born in
Dijon, in 1822; Friedrich Ludwig Dulong, died in
Würzburg, in 1826; 8th, Friedrich Chrysander, born
in Lüthten, in 1826; Johann Rudolf Ahle, died in
Mühlhausen, in 1673; Christian Samuel Barth, died
in Copenhagen, in 1809; Joseph Dessauer, died in
Mödling, near Vienna, in 1876.

PARIS AND NEW YORK SING SONG.

PARIS, June 22, 1907.

Nordica, who is stopping at the Hotel Dominici here, Rue Castiglioni, is a feast for some of the reporters who like to nibble at new news, or get a bite from a big item; and that American Bayreuth scheme is one, and a comprehensive one. Nordica is interfering. Her plans are a little too far reaching for some of our old New York musical monopolists, who scent danger, and they have already prevented some of the New York dailies from overreaching themselves in the Nordica matter, as they otherwise would. She says for publication that she has received strong financial support for her National Opera Scheme, as she calls it. A replica Bayreuth Music Temple and a Greek Theater are to be built. Nordica thinks she can have everything ready for the fall of 1908, and one big proposition is to stop this constant flow of Americans to Europe to study music, many of them returning home knowing less than when they left home. She feels that she can establish a musical institution near New York where a satisfactory musical training can finally be obtained.

This reminds me of a musical institute in New York that has an endowment of \$500,000, and in its faculty there are two of the critics of the New York papers—one is the critic of the Sun, the other the critic of the Tribune—and both of these papers are not enthusiastic on Madame Nordica's scheme. I merely desire to call the attention of the New York Herald, the New York Evening Post and THE NEW YORK MUSICAL COURIER to this fact, which again shows how daily papers suffer when members of their staffs are interested in certain directions. There is no reason whatever why the critics of the New York Sun and of the New York Tribune should or should not be hired by the Institute of Musical Art of New York, but the two papers for which these same critics work cannot expect that the musical institutions of New York will consider them with the same feeling of neutrality or sympathy which they exhibit toward other New York daily papers. These two critics, moreover, should not be permitted to utilize the columns of their papers in favor of the Institute in which they are interested, for that would not be acting fairly toward all the other New York musical institutions. It is not ethical.

The reason I call attention to this is because Nordica's proposed institution cannot get fair treatment in any daily whose critic is a member of a faculty of an institution of which Nordica's must necessarily prove to be a rival. These men should either be critics or lecturers or employees of other institutions. They cannot be both critics and identified with musical institutions and be neutrals, and as soon as a man is not a neutral he cannot be a critic; his personal interests prevent that.

In considering the possible resources and outlays and interest account and so forth of the Nordica scheme, I looked up the financial statement of the Institute of Musical Art, with its \$500,000 Endowment Fund, and I observe that last year its expenditures were \$113,729 and its receipts from Tuition—all its receipts not from any endowment, but from the community—were \$65,992, leaving a loss, which had to be made up, of \$47,737; or, in other words, the Institute lost about \$1,000 a week, and would have closed up very soon had it not had its Endowment Fund to make up the deficit. That is not encouraging, and the late Mrs. Loeb certainly never would have projected such a proposition with her endowment—I mean a proposition that consumes

more for teachers' salaries and administration expenses than it collects for tuition. That never could have been the object of the Endowment, which is, in some respects, merely an easy berth and a place for favorites, all, even if unconscious of it, co-operating in one scheme toward making the Loeb Fund a special privilege.

And let us remember that the bait offered to pupils is far richer—or at least is supposed to be—than that any of the half dozen private New York musical institutes offer. Students can listen to faculty recitals, and—think of it—student recitals, and rehearsals of the Young People's Symphony (Damrosch), the People's Singing Class (Damrosch), the Oratorio Society (Damrosch), the Musical Art Society (Damrosch) and the Symphony Orchestra Rehearsals (Damrosch), and the head of the Institute is Damrosch, and yet the whole business, the total revenue for a year—I suppose, for the statement gives no dates—is not \$1,300 a week average!

I would like to ask, in the name of the people, who got this \$108,724 (there were \$5,005 expended for Renovating and Reconstruction) expended for Tuition and Administration? This Loeb Institute is a public one, incorporated under the Charter granted by the Board of Regents of the University of the State of New York. How was this large sum of \$108,724 expended? The owners of private Colleges, or Colleges paying taxes to the State, are entitled to learn how endowment funds are handled when such funds act as menace against private competition running on its own basis. Besides this every citizen has a right to know how chartered institutions are conducted. There is no suspicion that any funds were deflected, but it is necessary to know how the funds are applied. How much work does the critic of the New York Tribune do at the Institute and how much money does he draw, and does this include the payment for notices in the Tribune or does the Tribune furnish free notices for the Loeb Institute or does the Loeb Institute also pay the Tribune? The same questions apply to the Sun.

These papers are in the field always ready to jump on any poor bank clerk who happens to embezzle a few thousand dollars; on any poor policeman who is caught taking a drink on a cold night when his ears and toes are frosted; on any poor boy caught carrying a message for a poolroom; on any woman who believes she has as much right to vote as an old bum of an editor. Very well. Then I ask these papers, whose music critics belong to the faculty of a musical institution chartered by the State, to aid this paper in getting a correct financial statement from the treasurer. Mr. Paul W. Warburg is a gentleman and he will furnish it. The statement published in the last annual report is not satisfactory. It is not dated. It merely generalizes. It does not show how the fund is invested. It does not show to whom payments were made. It does not classify between Tuition, Salaries, Administration, General Expenses. It shows no interest account. It does not tell what salaries are paid, which is very important. It gives no balance sheet.

What did Damrosch draw of the \$108,724 in his success in piling up a deficit of \$47,737? What did he draw besides salary if he drew anything besides? It is absolutely essential for Mr. James Loeb to have this financial statement published in this paper, for it is this paper which calls his attention to this condition. Mr. Isaac Seligman, one of the trustees, will only be too happy to assist in this because his effort to get at the bottom will result in finding

ways and means to better the condition of the Institute and put it on a footing such as Mrs. Loeb unquestionably dreamed of when she planned her great gift. Mr. Elkan Naumburg, with whom I have had the pleasure of an acquaintance for more than thirty years, will assist Mr. Loeb, Mr. Seligman, Mr. Warburg and Mr. John Notman and others in having a paper like this backed up in the effort to find why such a school should not be made great and even wonderful as a seat of learning in musical art.

Mr. Damrosch will tell them that this article is written because the Institute does not advertise in this paper. Even if that were true it would be no reply to the questions I put here; even if it were true it would not increase the revenue to make such a charge. Probably the revenue would have been increased had the Institute advertised judiciously. It was not judicious to advertise in papers on which members of the faculty are employed. And if Mr. Damrosch tells his trustees that the reason why this article is written is because he refused to advertise in this paper it will merely be his statement; it will signify nothing particularly as it has no relation to the questions involved in this article and especially as it is *ex parte*, and more especially as it is the usual answer whenever an episode like this happens anywhere. The first exclamation whenever an investigation is proposed by a paper is "the paper is trying to get even because we did not advertise," but the investigation usually goes forward, and if not it is usually a matter of time when it is demanded by some of those on the inside. But while I am about it, it might be well to itemize in the detailed statement of its finances how much the Institute paid for advertising and how it was distributed. No doubt interesting disclosures on advertising will follow that exhibition.

I would also suggest to the Trustees to put their itemized statement, which is herewith called for, under the supervising glance of Mr. Alexander Lambert, an expert in Musical Institutes; under the eyes of the owners of the New York College of Music; and send copies to Miss Baur, who has the great Musical Conservatory at Cincinnati; Dr. Ziegfeld, who is at the head of the Chicago Musical College, with over 3,000 pupils; Mr. Hattstaedt, of Chicago, and other persons in other parts of the land, who have had experience in the conduct of such institutions, and they will soon point out where the weak spots are, where the salaries are beyond the possibility of earning capacity, and where the defects are in the manner of attracting a paying clientèle. There is no use in listening to any digression to the effect that these schools are not what the Institute proposes to be; they are exactly, minutely the same, and the teachers are the same class, and nearly any of them will secede from one to the other, from the Institute to the College, from the College to the Conservatory, for an advance of salary.

After all, the statement must be issued, and the salaries and other itemized expenditures set out, and then the trustees will learn at once where the Institute stands. It is an utter absurdity to continue it on the present lines and in the dark. Moreover, whatever it may have in pupils' fees will be lost to it as soon as Nordica opens her Institute, for this paper will advise that no pupils should attend any school or college that refuses as an endowed or chartered institution to publish its detailed financial statement. After all, I believe it can be had any way. There is no reason whatever why the treasurer should not agree to the publication of the statement as exhib-

ited in the catalogue; his own reputation as a man of affairs calls for a proper reply to this by the sending of the proper statement. Mrs. Loeb's endowment was not established for the purpose of creating sensational journalistic diversions, but that will be the result unless a proper statement is issued. Her son, Mr. James Loeb, will be only too happy to bring about the result, and then steps can be taken to increase the attendance.

Listening in Paris.

The other day I attended a song recital. The woman who delivered the vocal recitation is an artist, and what occurred was emphasized because of the quality of the songs, and nearly every one of these gems was rudely interrupted in the usual French style, as it happens in every concert. Carried away by a sudden contrasting dynamic effect or a high note or a prolonged note or a subdued note, the French men and women will interrupt with "bravas," "charmant" or other exclamations, entirely oblivious of the song, what it signifies musically or structurally; and as I observe this I find that it is a conclusive evidence of the fact that they have no conception of musical values. If they had, how could they break into the composition?

For instance, Schubert's "Der Lindenbaum," "Der Wanderer" and "Auf dem Wasser" all have concluding phrases in the piano accompaniment, and do not end like his "Litanei" and "Wohin" with the piano part, and yet the French audience, without paying any attention whatever to the songs as songs or compositions, merely listening to the vocal part, smashed into the compositions and sent that part of them to Hades. Now, all these great German lieder are not written with piano accompaniments in the usual sense; the voice and the piano are interdependent movements making one whole, each as important and significant as the other; but not to French audiences. The symmetry of the whole program was destroyed conclusively.

Mr. Delma-Heide, our correspondent, told me about the artistic work that Madame Kutscherra is

capable of, and I had not heard her for quite a number of years. It was she who sang these and other songs, and she can claim an extraordinarily high altitude among famous living vocalists. There are a fine command of breath and rhythmic sense, authoritative interpretative powers, splendid diction in German and French (also Italian and English, as I learn), and musical feeling profound, genuine and serious. Kutscherra stands as a winning card for any one who believes in the popularity and attractiveness of the classical and modern song recital. There are very few women today who can enter into her class.

The Schumann songs were "Mondnacht," "In der Fremde," "Waldesgespräch"—which was also interrupted before its conclusion as was the "Frühlingsnacht." She also sang "Die Stille." She also sang an aria from Mozart's "Figaro's Wedding" and "Warnung"; Beethoven's "Ich liebe Dich"; Wagner's "Träume," and Hugo Wolff's dainty "Elfenlied." A French section was then introduced, the late Benjamin Godard's "Viens," his sister, Mlle. Madeline Godard, playing the violin obligato; Massenet's "Si tu veux mignonne," and a few very far fetched modern French songs accompanied by their Gaelic composers being heard, followed by Rubinstein's "Es blinkt der Thau"; Chopin's "Mädchen's Wunsch," and then the whole, extensive program winding up with the three serenades by Robert Franz, Brahms and Strauss, the palm going to Brahms, by general consent.

To those who are acquainted with these great songs—most of them really great—the performance of Kutscherra showed a high order of musical intellectuality and technical vocal ability, poetical interpretation and singing capacity. To those who did not know them, they were inconclusive from the fact that the French audience, with its dangerous ignorance, its lack of consideration for its neighbors, did not permit them to hear them. Naturally an artist like Kutscherra is not flattered by the applause of people who betray the fact that they do not comprehend the songs she sings by interrupting her when she happens to reach a high note or when she expresses any peculiarly sympathetic sentiment. It would mean a great deal if she were to devote part of her time to instruction. I suggest that young women studying singing try Kutscherra.

Copyright Tinkering.

Every one knows that one of the points about copyright that requires a peculiar line of handling rests in the profits made by publishers and book and music sellers from works they sell on which copyright has expired, and this difficulty exists, this line of handling is due to the sale of works without benefit to the heirs of the owner or former owner. There is a movement on foot here to create an Extra-Parliamentary Commission to work out a solution of the problem of prolonging copyright and protecting it more effectually. Here, a copy on a book belongs to the heirs of a deceased author for

fifty years after his demise; then it becomes public property and then, if it sells like many of the old time works, the French classics or the resuscitated Romantics, the publishers and booksellers make a nice income out of it regularly, right along. They own it. You see the fine point. It is true, any one can publish it. But then any one is not a publisher. There is a limited number only and they turn these books out of their mills steadily and make their regular publishers' profits on them and know no heirs and have no reason to bother their heads about them.

Now then, the agitation on this subject at present is due to the expiration of the copyrights of Balzac and of Alfred de Musset, and it can be at once understood what that means to publishers with energy and a dexterous knowledge of handling editions; and the next library, I may call it this time, that will soon be due is the inheritance from the fountain pen of old Alexandre Dumas, who died in 1870, leaving only two and a half years for it to be dumped, when the whole of France will be "revived" for the benefit of these publishers who get it all for nothing; and that is the "kick."

There is in this happy land of ease and peas a society called the "Société des Gens de Lettres," and the now president is endowed with the pretty and fragrant name of M. Victor Margueritte, a man of prominence in circles of knowledge and of art—which sometimes means that the latter requires no knowledge. This Society handles the copyright question and agitates itself and others periodically on the subject, and it proposes that the law should so be changed

- (a) That the direct heirs of a deceased author should continue in the title or right to a certain portion of the profits from the publication of their ancestors' works.
- (b) (And this is lofty) That in case of the extinction of the direct heirs, the "Société des Gens Lettres" be authorized to receive the portion of the profits which, had they existed, would belong to the direct heirs—under the condition that the money be employed to increase the Society's Pension Fund.

In other words, the profits coming from the profitable works of the publishers—for the others do not count—are to be made by the publishers to



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help to support in their old age a whole lot of writers, most of whose works are not worth publishing while they are alive and most of whose works will never be published after the expiration of the copyrights on them.

Marcel Prevost and Paul Hervieu assume this view, not so expressed however. They say it is an iniquity for a few publishers to get all that business. But these publishers do not depend upon the classics. They are the very firms who require support, for they have the capacity to float the new copyrighted works.

Maurice Barrés says that property in a literary work is the same as any other property, but he foresees that some descendants of an author, under new privileges given to descendants, would stop certain literature altogether.

Advancing under the aegis of State centralization Maurice Ajam, who is a deputy for St. Calais, proposes to levy a tax of 10 per cent. on the sale price of each volume of any author whose literary works have come into the public domain. The State would control this by stamping the title page. This would mean a thousand or more new office holders, a bureau and branch bureaus, and a lot of new bureaucratic red tape. The author in his preamble says that the object of the measure is to defend the living against the competition of the dead—the fact being forgotten that it is only through the competition of the living that these cheap editions can be made possible. There is a strange story masked under this. The daily French paper publishes for its readers a feuilleton, a continued story, and hundreds of thousands of men and women spend hours a day reading these gruesome tales, and their publication keeps many papers alive. With the expiration of the copyrights of the authors of the later romance period, the big guns whose names are known in all French households, these daily papers will have a chance to publish the works in their scribbled and story writer, and it is he that is bringing the pressure to bear. He wants to continue to write the feuilletons.

The city insisted upon collecting its police and poor fund taxes from the receipts of the MacDowell concert, although French songs were sung. The

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charity proposition only held good so far as it applied to the poor of Paris.

Before the abrogation of the Concordat the pipe organ manufacturers, Cavaillé-Col, of Paris, had a revenue of more than one million francs a year from repairs of church organs. Since the abrogation—six months ago—the firm has not taken in 500 francs for repairs, and, of course, has had no orders for new organs. They will attempt to make small pipe organs for private houses, but there is no demand for musical instruments among the French—or at best only a very limited demand.

Hint for Composers.

"There is a record for quick composition," said Mr. Alfred E. Aarons yesterday, as he rushed back after half an hour's absence from his friends in the Grand Hotel café. He slapped down on the table printed copies of a dozen new songs now being sung in Paris. "They are all good," he continued, "and all I have to do is to change the titles and put down my name as author. New York will like them all and I can see that my reputation as a composer is steadily advancing. That is the way to write new song hits—buy them in a foreign country."

The above is from the Paris-New York Herald of June 19. It has happened in the history of mankind that folksongs were written in countries other than where the old folks were at home, but then that was before International Copyright days. How can a printed song sung in Paris, printed and published consequently in Paris, be republished in New York by simply changing the title and the name of the author? Who has been doing that?

Peculiar Contradiction.

In writing to me on his own future a celebrated vocal artist says: "There is a far wider scope for my kind of songs in America than in England, where, for all but an inferior grade of vocal music, there is but a limited following. [This conforms with American Musical Doctor Sir Edward Elgar's opinion.] In America, however, an artist of European reputation is expected to give only the best, and nothing less is tolerated from him; moreover, the opportunities for showing what he can do are literally unbounded in America for the song recitalist compared to one in England, and the audiences, composed as they largely are of people lately from foreign countries, are second to none in receptiveness to the highest measure one may have to deliver."

But if the audiences are composed largely of people lately from foreign countries, why not remain in foreign countries? Certainly the foreigners in America that attend America's good concerts cannot be English because the writer and Dr. Elgar and others know that there is only a limited following in England, just as the above letter says. Here in France no money—not any ticket sale money—is ever expended for Song Recitals. No one ever pays here to listen to the recital—purely the recital. These all take place on the "Invitation" plan. I never see any foreigners in our American song recitals. In New York I see the polyglot New Yorker, in Chicago the mixed race American, and in Boston the Yankee American, and so forth. There are no foreigners (as is the case in London) among our subscribers at the two opera houses. The people who support music in America are the Americans, and there is not one per cent. of foreigners present

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on the average. Is there one foreigner present at a song recital in Cleveland, or Worcester, or Omaha, or Grand Rapids, or Kansas City? Not one. The foreigners do not support music at home; why should they do so in America? They do so the moment they become Americans—not before.

Outside of 400 prominent musicians, most of whom have become prominent first by appearing in America, the bulk of musical professional people in Europe live on a smaller income than a baker, a shoemaker, a janitor, a cook or a nurse. They have no money, they make no money, they play and sing gladly for nothing, and they vegetate along, merely awaiting the hour when some one will offer them a chance to go to America.

Our American musicians live far better than European musicians, and many are real estate owners—landlords, in fact. There is a piano teacher in New York, who is a type of thousands, who has acquired property, owns many rare paintings, and has an income—an obscure teacher, so far as the world goes, and one to whom no important pupil can be traced. In Europe he would have made sufficient to live; in America he made an excellent living and a million francs—one of thousands, I say. New York, Boston, Baltimore, Philadelphia, Chicago, the whole country, has thousands upon thousands of piano and singing teachers with money put away in the banks. The artists get their "big" money only in America—only. Why is this so? Because the American nation is enthusiastic, energetic, it works, it needs something as a setoff, as a contrast, and hence it enjoys itself, and music is one source of enjoyment for which we are glad to pay. Europe is picayune, small, narrow, suspicious, conservative, cautious, frugal, stingy, and therefore it will lose its art works. They are bound to go to America or to Americans living in Europe. They are getting the choice today. **BLUMENBERG.**

"NOTHING for nothing." That is the motto of the International Art Society, which has just commenced to declare war on the clubs and societies and so called charities that refuse to pay artists who sing and play. Long ago THE MUSICAL COURIER started a crusade against the foolish singers, pianists and violinists who gave their time and art for a plate of ice cream and a frigid smile. This paper even went further, for it offered to publish gratis the names of all artists who belonged to the Society of Free Entertainers. THE MUSICAL COURIER will be glad to co-operate with the International Art Society in making public the names of the clubs that continue to practice these petty and cowardly tactics. The women's clubs are particularly pernicious respecting

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the beggarly custom of inviting artists to sing and play for nothing, but it is nine times out of ten the artists' fault, because the right to say "no" is their right. The women's clubs which meet at the Waldorf-Astoria and the Hotel Astor and other hotels are no more justified in asking artists to sing and play for nothing than they are to request the managers of those hostilities to allow the use of meeting rooms without the formality of payment therefor. Nearly all of these meetings are followed by teas, which also must be paid for by somebody. But then the musical entertainment—how absurd it would be to make any compensation for that! Singers and pianists get their education free as a matter of course, and then such items as gloves and gowns also need not be taken into account. If the International Art Society really desires to bring about a reform it must publish the names of the clubs and their officers who continue to violate a fundamental principle in arranging programs for their pleasure and profit without any intention of giving something for value received.

Engagement for Florio Pupil.

Clara Belle Fisch, a pupil of Elfert-Florio, has been engaged to sing at the Independence Day celebration, to be held at the Newark Theater, the morning of July 4. Miss Fisch recent success at a concert in Wallace Hall, Newark, brought her this second appearance in the New Jersey metropolis.

Dethier and Lawson in Bar Harbor.

A. Howard Hinkle, well known in society in Cincinnati, Ohio, will open his summer home at Bar Harbor, Me., and has arranged for a private musicale, which will take place on July 10. For this occasion he has engaged from R. E. Johnston Edouard Dethier, the young Belgian violinist, and Dr. Franklin Lawson, tenor.

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Madame Mulford Engaged by Famous Boston Society.

Florence Mulford has been engaged for the performance of "The Messiah" which the Handel and Haydn Society, of Boston, will give in Boston, December 22, 1907. Emil Mollenhauer is the musical director.

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Chicago, June 29, 1917.

The management of the New College Theater, at Sheffield and Webster avenues, have decided on a summer series of light opera in English, the opening opera of which will be Gilbert and Sullivan's tuneful opera, "The Mikado." It has been several years since light opera has been sung in English in Chicago, and this engagement will be a treat for music lovers. Performances will be given every evening except Sunday. Walter Keller, who so successfully conducted "Otho Visconti" (by the late Frederic Grant Gleason), given as the opening attraction at the theater the first week in June, will be the conductor, and George Herbert general stage manager. No expense has been spared in the staging and costuming, and under the efficient direction of Mr. Keller and Mr. Herbert a very artistic operatic ensemble is looked forward to. The cast will be:

Mikado of Japan.....	Mr. Fox
Nanki-Poo.....	Kennard Barradell
Ko-Ko.....	George Herbert
Pooh-Bah.....	M. Jones
Pish-Tush.....	Aruro Jonarise
Yum-Yum.....	Marie Buhmann
Pitti-Sing.....	Edna Creutz
Pee-Bo.....	Miss O. Ferguson
Katisha.....	Ferne Gramling

"Pinafore" will be given the week of July 8.

The Dunstan Collins Musical Agency, Philip Ray manager, booked the following artists for the week of June 11: At Godfrey, Ill., on June 11, the Steindel Trio, also at Tabor, Ia., on June 18; on June 18, Holmes Cowper, Minnie Fish Griffin, Jessie Lynde Hopkins, and Marion Green, for "The Messiah" (Handel), at Decorah, Ia.; on June 19, Sibyl Sammis, John B. Miller, at Tabor, Ia., in Max Bruch's oratorio "Arminius"; on June 30, William Beard will give a song recital at Bloomington, Ill. A young pianist and accompanist of promise is Bessie Hughes, who is substituting in the Steindel Trio, temporarily, for Mrs. Bruno Steindel.

Helen Buckley has been engaged for two performances of "The Messiah," at Seattle, Wash., for the week of July 9.

Mary Wood Chase gave a reception to several of her pupils in piano playing on June 26 at her spacious summer

studios, 5748 Madison avenue. Those present were: Marie Pienk, Springfield, Ill.; Ralph Lawton, Carthage, Ill.; Mildred Morrison, Iowa City, Ia.; Myrtle Smith, Chicago; Gertrude White, Tekamah, Ia.; the Misses Bardwell, Miss Hameon, Miss Burton, Miss Suorr, Chicago; the Misses Breveton, Wisconsin; Mildred Hansen, Salt Lake City, Utah; Miss Peterson, Ogden, Utah; Dorothy Newhurst, Chicago; Edith Bristol, Fayette, Mo., and Fred. Babcock, Chicago.

George Hamlin is hard at work for the coming season. As always, he has in preparation some novelties, which he acquired during his recent trip abroad. The musical public in general owes a debt of gratitude to Mr. Hamlin for his pioneer work in the introduction of a wealth of German lieder; that is to say, the songs of Strauss, Wolf, and others.

Music lovers of the Western suburbs were deeply interested in the June Festival program presented at the Austin First Presbyterian Church, on June 21 by the members of the Handel Choral Society, of Austin, and assisting artists before a representative audience of over 2,000 persons, including many representative musicians and society leaders of Austin, Oak Park, River Forest and Berwin. The society, consisting of eighty voices, under the direction of Ida Freeman, gave Cowan's "Rose Maiden," with the following soloists: Elizabeth Lay, soprano; Ida Belle Freeman, contralto; George Lee Tenney, tenor; George Spelman, bass. Preceding the cantata an interesting program was given by Dr. Louis Falk, organist; Alice Genevieve Smith, harpist; Edna Earle Crum, violinist, and Rosena Arnold, accompanist. To Miss Freeman, the director of the Handel Choral Society, is due much of the credit for its great success. Miss Freeman has selected the voices forming this society from the best to be found in Austin and the surrounding suburbs, and many of them have had many years of experience in the Apollo Club and other musical organizations. This festival program closed the second season of the Handel Choral Society. Following is the personnel of the society: Sopranos—Stella Barrick, Bessie Drummond, Mrs. J. C. Fillman, Mrs. C. E. Frazier, Beulah Jeffries, Dorothy Nagel, Alice Randolph, Josephine Russell, Viola Smith, Harry J. Snell, Mildred Stetson, May Touche, Ora S. West, and Miss S. B. Wohlegmuth; altos—Mrs. R. H. Beattie, Florence Rice Birge, Mabel Clapp, Dema Gaylord, E. Louise Gray, Mabel Laughlin, Mrs. Frank Poeton, Jessie Robinson, Jessie G. Thompson, and Mary L. Wight; tenors—Ray Ballinger, J. L. Burlin, Mr. Holling, W. J. M. Lahl, Mr. Laughlin, W. B. Parmelee, Frederick M. Sisson, and Ambrose B. Wight; basses—Robert H. Beattie, William Van H. Ezerman, Charles F. Frazier, Irving Hampsher, George Jacobs, Frank Poeton, Waldemar Ritter, A. B. Stratton, Joseph L. Thompson, Ralph Tiffany, and George Seton Thompson. Officers: J. L. Burlin, president; W. J. M. Lahl, vice president; Mary L. Wight, secretary and treasurer; W. B. Parmelee, librarian; Ida Belle Freeman, director.

Dr. William Carver Williams, basso, will continue teaching during the summer months, and announcement is made that there will be courses in song literature, oratorio and repertory, personally conducted, at his studios.

Jessie Lynde Hopkins, who has met with the greatest success this past season, leaves for her summer vacation on June 30. Miss Hopkins will spend the summer at Devil's Lake, Wis., and will return to Chicago on September 1. Miss Hopkins, who has been the contralto soloist at the North Shore Congregational Church and at K. A. M. Temple, has engaged substitutes until her return.

Alexander Lehmann, violinist and director of the Alexander Lehmann Violin School, will receive pupils for the summer months. Next season Mr. Lehmann will give some public recitals and concerts.

Harrison M. Wild, organist, and Frank H. Collins, baritone, will give the second recital in the series of summer concerts under the auspices of the University of Chicago, at Mandel Hall, July 2. Mr. Wild will play: Chromatic fantasia, by Thiele; allegretto, by Foote; finale, op. 22, by Piutti; suite, prologue, march, intermezzo and toccata, by J. H. Rogers; "Ave Maria," by Bach-Gounod-Lott; "Funeral March" and "Seraphic Chant," by Guilman; "Cantique d'Armour," by Lemare; adagio, by Borowski; Oriental sketch, No. 2, by Bird; "Montezuma March," by F. G. Gleason; "Communion," op. 4, by Batiste, and "Grand Offertoire," op. 8, by Batiste. Mr. Collins will sing several groups of songs.

The American Conservatory has arranged a series of five recitals for the summer term, to be given Wednesday mornings, at Kimball Hall. The first recital, on June 26, was given by Herbert Butler, Henriot Levy, Day Williams and John T. Read. The second recital will take place July 3, when Earl Blair, pianist; Viola Paulus, contralto, and Mabel Woodworth, violinist, will give the program.

The Chicago Musical College will give three matinees in Music Hall, on Saturdays, July 13, 20 and 27. Musical programs will be furnished by members of the faculty and students taking the summer course. Pupils in the School of Acting, under the direction of J. H. Gilmour, will give dramatic performances at each matinee.

Felix Borowski, the eminent composer and critic, will give two lectures on "The Domestic Life of Some Great Composers" before the pupils of the Chicago Musical College, in Music Hall, at 1 o'clock on Saturday afternoons, July 13 and 20. Saturday afternoon, July 27, Harold B. Maryott will deliver the first of a series of lectures on "Musical Pedagogy" in the same hall, under the college auspices.

Emil Heermann, the eminent violinist, will play at the opening concert of the summer series given by the Chicago Musical College in Music Hall, July 13.

One of the most artistic of the concerts of the season was that given by Vincenzo Gullotta, violinist; Elinor Dailey, soprano; O. Agnes Lapham, pianist; Rudolph Engberg, baritone, and Louise Robyn, accompanist, at Kimball Hall, on June 25. Mr. Gullotta, a Parisian, formerly a pupil of Ysaye, and a newcomer to Chicago, played a very interesting and well chosen program with much taste, showing his good schooling and proving himself to be the possessor of much charm of temperament. In "The Bee," by Schubert, and "Tambura," by J. Marie Leclair, Mr. Gullotta's technique was especially estimable, and in movements from sonatas by Tartini and Mozart in conception and style very scholarly and interesting. Mr. Gullotta uses a Reindahl violin, as the program stated, and honor for his fine, delicate, resonant tone must be, as always, divided between the instrument and the player. Elinor Dailey, recently returned from vocal study in Paris and the possessor of a rich and powerful mezzo soprano voice, also much musical understanding, sang two groups of songs

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with much distinction. O. Agnes Lapham, one of the young and promising pianists, played two numbers with brilliancy, style and dash, and a certain virility not always found in feminine virtuosi, and as an encore number the light and delicate "Shadow Dance," by MacDowell. Rudolph Engberg, baritone, sang a group of four numbers with much taste in phrasing and with good tonal quality. One of the most musical of accompanists is Louise Robyn, who acted as accompanist for Miss Dailey, Mr. Gullotta and Mr. Engberg.

Harry Dimond, violinist, and Ernest Fristrom, pianist, gave a joint recital of their pupils in violin and piano playing, at Kimball Hall, on June 28. Those giving the program were Harry Linden, Edmund Hunnemann, T. S. Christensen, Samuel Rasmussen and Caesar Linden, violin pupils; Mildred Maginn and Edna Breemersch, piano pupils. The playing of the pupils of Mr. Dimond was exceptionally meritorious, each pupil showing thorough familiarity with his composition, playing with good intonation, and with a firm bow arm and well trained left hand. The playing of Master Linden, nine years old, in the first movement from the De Beriot ninth concerto, was quite remarkable musically and for intonation and firm bowing. Edmund Hunnemann, played the Hubay "Carmen" fantasia with great brilliancy, charm and authority, which characteristic was noticeable in all the pupils. Harry Linden's interpretation of the Sarasate "Zigeunerweisen" was unusually musical, the intricate tonal and technical passages clear and clean to the point of finesse, phrased beautifully and played with an abandon of temperament

seldom heard except in well seasoned professionals. The first movement from the Mendelssohn concerto was played by T. S. Christensen with fine command of his instrument and musical understanding, and the Vieuxtemps ballade et polonaise by Samuel Rasmussen with style, taste and intonation. A duet number of much excellence was the largo and allegro from the Bach concerto for two violins, played by Harry Linden and T. S. Christensen. Ernst Fristrom's piano pupils were heard in Mendelssohn concerto in G minor, the first movement of the Beethoven C major concerto, second piano part played by Mr. Fristrom, and in one solo number, "The Witches' Dance," by MacDowell.

EVELYN KAESMANN.

Morena to Come.

It is reported to THE MUSICAL COURIER from Munich that Berta Morena, from the Opera in that city, will sing



BERTA MORENA.

next season at the Metropolitan. She has earned fame abroad particularly in the dramatic soprano roles of the Wagner operas.

Henry T. Finck, of the New York Evening Post, does not seem to be especially sanguine regarding the impression Morena will make in this country, for he quotes a recent Munich criticism on her work, as Elizabeth in "Tannhauser," taken from the Allgemeine Zeitung: "The question whether this most talented of our younger singers has regained complete control of her vocal powers is truly of prime importance. We regret to say that it cannot be answered with an unconditional Yes. In the second

act nearly everything went well; though there was a more pronounced flickering of the voice than usual, the voice in itself was saturated with beauty and harmonized wonderfully with her appearance and her pronounced dramatic gifts. It is possible that Fraulein Morena was nervously excited; in the prayer of the third act she came to grief. Nearly every phrase was unsatisfactory, and the voice was so unsteady that it left no doubt of the fact that it has not recovered its soundness. At the least, her return to the stage was premature."

Edward Strong in Ohio.

On his recent tour with the Chicago Symphony Orchestra, Edward Strong sang in several Ohio cities. What they thought of him may be gleaned from the following press clippings:

Mr. Strong is a delightful tenor, possessing a clear tenor voice over which he has perfect control. His rendition of "How Vain Is Man" was a triumph, but when he sang "Sound an Alarm" he carried all captive. He is an artist in all the word implies and without wishing to do any one injustice, we give him the lion's share of the honor for the success of the evening.—Jackson, Ohio, Herald, May 29, 1907.

Edward Strong of New York is a tenor of rare charm and exquisite sweetness. He is a favorite with Athens audiences who have had the pleasure of hearing him before in work where he had more opportunity to shine, but the two airs, "If With All Your Hearts" and "Then Shall the Righteous Shine," made a deep impression on the audience. Mr. Strong's voice is a lyric tenor of unusual sweetness, suggesting a violin, and with his exquisite tone coloring shows his artistic temperament. He moves his audience with the depth of meaning in the words, so perfectly does he lose the performer in his interpretation and feeling.—Athens, Ohio, Messenger, May 31, 1907.

Schenck Again Pleases Boston.

Elliott Schenck, who received complimentary praise two years ago for conducting "Die Walküre" at the Wagner Opera, in Boston, made a success there last week by his conducting of "Faust," as the following clipping will testify:

The promise made of an excellent opening of "Faust" was abundantly fulfilled, and the orchestra, under the leadership of Elliott Schenck did its full share toward making the performance complete.—Boston Journal.

Helen Waldo, Not Wade.

Helen Waldo, the contralto, who gives a "Shakespearean recital" at Chautauqua, N. Y., July 19, will sing in "The Messiah" July 22, and also during August, appears disguised as "Helen Wade" in our last issue, hence this correction.

Renaud to Spend Vacation in Paris.

Emiliano Renaud, the pianist, of the Conservatory of Music, of Indianapolis, sailed for Europe yesterday on the Kaiser Wilhelm der Grosse. He will spend his vacation in Paris.

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What "The Listener" Didn't Hear on the "Other Side."

[See MUSICAL COURIER for June 19, 1907.]

To the Editor of The Musical Courier:

The "Listener" listened and didn't hear; perhaps the babble of Tea (dear thing) and of Lemon and Two Lumps (dearest thing) shut out the whole world, including even what the babblers themselves tried to talk about. It is strange, this perversion of the senses; the hand that touches and feels not, the eye that looks and sees not, the ear and the nose. Ah, me! how often have they been turned out of court.

Of course the stout girl with the contralto voice had the time of her life at the meeting; stout girls with or without voices usually have the time of their lives every day of the week, and as to breath, why the stout girl is generally as much in need of that commodity as the slim girl, especially as the stout girl, coming from Missouri, must in a short cycle of days make the rounds of the studios and form quickly a casual acquaintance with ah; "abdominal breathing," "humming on the teeth," and so forth and so on.

Of course, Tea has been to all the great vocal teachers here and abroad and that's the reason, no doubt, why she pours tea and herself out so gracefully. When the world is as wrong as it can be, it is as plain as the nose on the "Listener's" face that there is nothing to be done except to pour tea and babble for the benefit of the "Listener's" ear at the keyhole. While the "Listener" has been listening to babble, no doubt these many years (the habit is hard to shake off), the world has been listening to singing, and for some time, too; this being so, it is, of course, ridiculous to suppose that there are any honest teachers of singing capable of extracting from the experience of the most successful a reasonable set of well tried exercises that will not ruin voices, but actually train this voice or that. Fakers, of course, should be allowed to come high, but ideals, never! Besides, who can be so foolish as to want what doesn't exist!

A quack, at \$5 a lesson, should be permitted to roam over the highway for victims, but an association that may kill the quack, and incidentally rescue hundreds, must not charge a reasonable fee wherewith to carry out the electrocution. Perhaps it would be better if the girl from out of town should, after the fashion of Carrie Nation, slip an axe into her muff instead of a music roll, and in her visits to the studios should split some heads and a few pianos. To be sure, the girl from out of town might, in time, be somewhat diminished herself, but the "Listener" then would really have a little time to go and hear.

The State will not put its feet and bones into the charge of false chiropodists and osteopaths, but music is so ethereal a thing that those who can teach it are not to be protected from the common highwayman who can't, but does.

Breathing! What nonsense! Melba and Caruso sing, of course, without breathing at all! They, themselves, say the contrary, but they are fools as Lemon and Two Lumps know, very well. The way to sing is, of course, just to sing; forget all about breathing from the very start, and just notice what lovely, crystalline, sustained tones you will make! What a joy it will be to listen to you, Out of Town, from the back of the hall, where you won't be heard, and how victoriously hoarse you will be next day! Garcia, Marchesi, Lilli Lehmann and many more have given an exceptional amount of time and space and have ascertained some facts and developed some methods,

but Tea, Lemon and Two Lumps and Out of Town know better; the natives who would build on the work of these foreigners must be fools. A reader must, of course, be very careful with his breathing, with his pronunciation of the vowels and with tones, but a singer! Just let him drink tea and shout and the heavenly spheres will dance to the music that will pour forth from his unconscious throat.

Dear "Listener," it certainly is delightful of you to listen on the side, but alas! it is only Tea, Lemon and Two Lumps that are on the side and you hear nothing that is said directly in front of you. It isn't so cosy, perhaps, just in front, but it is more real. Your friends on the side, I fear, took your own breath away; there was more love at their dainty tea party than at the other meeting, when they were too busy discussing throats to have time to fall upon one another's necks.

Dear "Listener," do better next time, and do not listen to simpering babbling that distracts your trained attention from what you might more profitably hear if you listen with both ears.

OTHER SIDE.

New York, June 24.

Bruno Oscar Klein at the Convention.

Bruno Oscar Klein, the pianist and composer, of New York, was among the artists who contributed to the programs of the second day at the convention of the New York State Music Teachers' Association, held at Elmira last week. At the morning concert the program included a sonata for piano and violin in B minor, by Mr. Klein, with the composer playing the piano part. Rosemarie Campbell, contralto, sang a group of Mr. Klein's songs, as follows: "Wenn ich auf dem Lager liege," "Zwei Rosen," "John Anderson" and "Wilt Thou Be My Dearie?". At the evening concert Mr. Klein played the piano part in the Tchaikowsky trio, op. 50, and also in the Schumann quartet, op. 47. Miss Campbell again sang a group of songs by Mr. Klein, in addition to numbers by Bach, Mozart, Beethoven, Brahms and Strauss.

Artists Engaged for Montreal.

F. A. Veitch, manager of concerts in Montreal, Canada, was in New York last week to secure artists for his series of concerts next season. He engaged from R. E. Johnston the following artists: Madame Nordica, Plançon, Gerardy, Madame Maconda, Edouard Dethier, Dr. Franklin Lawson, and he also booked Calvé, Paderewski and Kubelik. Mr. Veitch left New York last Saturday for Dayton, Va., where he will spend the summer.

Carbone at Newport.

Signor Carbone, the New York vocal teacher, has been invited to pass the months of July and August in Newport, as several of his pupils desire to study with him throughout the summer. Carbone will return to New York and reopen his Carnegie Hall studio the first week of September. In the autumn he will have a special course for advanced pupils in grand opera.

At the Brussels Théâtre de la Monnaie recent productions were: "Amaryllis," by André Gailhard (the young son of the present director of the Paris Opéra); "Légende de la Perle" ("The Legend of the Pearl"), "Cavalleria Rusticana," and "Maitre de Chapelle" ("The Musical Conductor"), by Ferdinand Paër.

EUROPEAN NOTES.

Hans Pfitzner will conduct several symphony concerts of the Kaim Orchestra in Munich next season.

Pietro Platania, composer and formerly director of the conservatories in Palermo, Venice and Naples, died recently in the last named city. He was also author of a manual for canon and fugue.

Wolfgang Hieckel, a young Munich composer, died there recently, aged thirty.

Waldemar von Bausnern, the Cologne composer, has been elected president of the Cologne Musical Artists' Society.

In June, 1877, Hans Richter appeared for the first time as a musical conductor.

Ferdinand Weinschenk, after teaching twenty-five years at the Leipzig Conservatory, has resigned his post and retired on a pension.

At a recent representation of "Lohengrin," in Prague, Heinrich Knote, of Munich, sang the title part; Frau Annie Krull appeared as Elsa, and Felix von Kraus as King Heinrich, all with success.

Richard Strauss' "Salome" has been played by the Breslau Opera Company in Budapest and Vienna.

With Mottl as conductor, Frau Wittich (Dresden) in the part of Isolde, and Karl Burrian (Dresden) as Tristan two "Tristan" performances were given at the Brussels Opera last month.

Both Jules Massenet and Xavier Leroux were honored by the German Emperor with decorations of a high order.

Imbert de la Tour, formerly a tenor at the Brussels Opera, has been appointed professor of musical esthetics at the Paris Conservatory.

Another Saenger Artist for the Metropolitan.

Heinrich Conried has engaged for the Metropolitan Opera House for the season of 1907-1908, Allen C. Hinckley, a young American basso, who has been for the past five years a member of the company at the Stadt Theater, in Hamburg, and who has sung every season at Covent Garden and also at Bayreuth. Mr. Hinckley is a pupil of Oscar Saenger, of New York, who has already contributed a soprano, Marie Rappold, and contralto, Josephine Jacoby, to this company. Hinckley will sing principally in Wagner operas and music dramas.

Kramer Pupils Appreciated.

At the Halévy Singing Society concert, last Saturday evening, Leon M. Kramer, conductor and also director of the Manhattan College of Music, had the pleasure of hearing two of his successful advanced pupils—Anna Potash, soprano, and Blanche Rabbino, pianist. This is the first appearance of Miss Potash in public, and her singing was much appreciated, as was the playing of Miss Rabbino.

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HOTEL NOTTINGHAM,
BOSTON, MASS., June 29, 1907.

The memorial service held on Sunday afternoon, June 23, at Mechanics' Hall, by the Aleppo Temple, included one of the finest musical programs ever heard in the city, there being a chorus of 200 voices and grand orchestra, including fifty members of the Boston Symphony Orchestra, conducted by Benjamin Guckenberger. The soloists assisting were: Marie Sundborg-Sundelius, soprano; Margaret Guckenberger, contralto; Harold Tripp, tenor, and Charles Delmont, bass.

The orchestra opened the program with Chopin's "Funeral March," followed by Verdi's "Grant Them Rest and Light Eternal," and "Kyrie," by quartet, chorus and orchestra; and the duet for soprano and contralto, "Ah, Remember!" from Verdi's "Requiem"; Sullivan's "Lost Chord," "Reinecke's "O'er All is Quiet Reigning," for chorus and orchestra, with tenor solo; selections from Gaul's "Holy City," closing with Gounod's "Unfold Ye Portals" ("Redemption") by grand chorus and orchestra.

As conductor, Benjamin Guckenberger established himself as one fully capable of handling a large body of musicians with artistic effect, and fully sustained the glowing words of commendation written him on two different occasions by the late Theodore Thomas.

Mrs. Guckenberger and Mrs. Sundelius gave the duet, "Ah, Remember!" most beautifully. The large chorus did itself ample credit in all of its singing, and in attack, volume and balance was excellent.

Conductor Guckenberger was overwhelmed with congratulations as to his excellent training and discipline of those taking part.

An impromptu hour of songs was given in the Emma Howe Vocal School on Thursday afternoon, and it was a real pleasure to listen to every pupil, six in number, who received training from Emma Howe-Fabri, who is so well known for having started on their career several young women now singing with marked success in Italy, viz.: Blanche Hamilton Fox, Elmira Leveroni, Miss Kirmes, Shirley Wheeler, and others. Agnes Isabelle Parker, of Reading, equipped with old time lyrics, ballads and folk songs, has a sympathetic voice, which she has perfected entirely at this school. Her work in the operatic selection given showed an unusual appreciation of the dramatic conception. In this she received instruction from Mr. Lo Giudici-Fabri, who has charge of the operatic class. Dorothy Burnham, a dramatic soprano; Adeline Leonard, daughter of a celebrated prima donna, and owning a voice nearly akin to Melba's, and Edna Felch, a young girl of only fifteen years; Jessie Sterling, Vera Bird Fiske, and Alice Wheeler, all gave operatic selections with unusual artistry for pupils. The combined teaching of Mrs. Fabri and that of Lo Giudici-Fabri make it of exceptional advantage to the average voice student, the former placing the tones and drilling in technique, selecting repertoires, and such, while Mr. Fabri, who comes from Italy with the highest commendation as a scholar, instructs in Italian and interpretation.

The graduating exercises of the New England Conservatory of Music took place in Jordan Hall, June 26, with the usual representative audience in attendance, and the gorgeous array of floral offerings, besides gifts of less perishable quality, bestowed upon the large graduating class, gave it the éclat necessary. There were students completing the course in piano, voice, organ, violin, and

tuning, the largest number being in the piano department. The program opened with a selection for organ, from Bach, played by Elizabeth Caroline Parmenter, of Antrim, N. H. Richard Tobin sang Donizetti's aria from "Elisir d'Amor," "Una Furtiva Lagrima"; Olive Whiteley, of Kansas City, played Bruch's concerto in G minor for violin; Annie Woods McLeary played Thiele's "Chromatische Fantaisie" for organ; Lida May Munro sang Bizet's "Je dis que rien ne m'épouvante." Rhea Jenness, of Ontario, and Frank Stuart Mason, of Boston, gave Schumann's concerto in A minor for piano, followed by Beethoven's overture, "Egmont," by the conservatory orchestra, conducted by G. W. Chadwick. The president of the conservatory, Mr. Gardner, delivered the address, which was followed by the presentation of diplomas by Mr. Chadwick. All of the graduates acquitted themselves with merit, and the various exercises of Class Day Alumni Reunion and receptions have made this year's closing at the conservatory of unusual brilliance.

Clara Tippet's Portland (Me.) pupils' song recital on the evening of June 20, in Kotzschmar Hall, was largely attended by the musical and fashionable set, and a dozen young women sang to the delight of everybody present. There was a large chorus of especially selected voices which gave "The Heavens Are Telling," and Rossini's "Carita." The songs sung were: "A Fair White Flower," Salter; "Qual Farfaletta," Handel; "Loch Lomond," Old Scotch; "Love's Command," Thomas; "Lungi dal Caro," Secchi; "Mother, Oh Sing Me to Rest," Franz; "The World is Full of April," Clough-Leighter; "Du bist die Ruh," Schubert; "A Dream," Grieg; "Poor Tho' My Cot May Be," Donizetti; "Love Sings the Lark," Bischoff; "Pastorale," Carey. Mrs. Tippet excels in her teaching of diction and that general mental conception of songs so deplorably slighted by the average teacher, the singing provoked all kinds of enthusiastic comment. Helen King Marshall, a contralto, whose work gave unusual pleasure, possesses full, velvety tones, which added to pure diction made her song, "Love, Sings the Lark," and her duet with Mrs. Tippet, "Cleansing Fires" (Cowen), some of the triumphs of the program. Mrs. Homstead, Miss Hawes and Miss Vose also did beautiful work. The Portland Times comments warmly on the merits of the singers and adds: "Every one of the solos was given with artistic taste, and especially noticeable was the diction, the words coming out with a clearness that made listening a genuine pleasure. From beginning to end the affair was thoroughly finished."

During a studio call THE COURIER's representative heard Rose Fish sing, a seventeen year old pupil of A. E. Prescott, at 6 Newbury street, and seldom has a more refreshing hour been spent. This young girl, as simple and unaffected as one could possibly find, has studied with Mr. Prescott but a couple of seasons, yet has an astonishing command of technique, musical appreciation and memory. Sixteen songs, "O Had I Jubal's Lyre" (Handel), "Caro mio ben" (Giordano), "Pur Dicesti" (Lotti), "Voi che sapete" (Mozart), "Rejoice Greatly" (Handel), "Who'll Buy My Lavender" (German), "Know'st Thou the Land" (Thomas), "The Woods" (Franz), "Thine Eyes So Blue and Tepder" (Lassen), "Summer" (Chaminade), "Song of Sunshine" (Thomas), "Daisies" (Manney), "Heart of Mine" (Clough-Leighter), "Forest Song" (Whelpley), "The Year's at the Spring" (Beach), waltz song, "Parla" (Arditi), were all sung from memory just as she gave them at a recent public recital before a suburban audience, and with charming simplicity and ease. Her voice has never been forced in the slightest by Mr. Prescott. Miss Fish, although so young, already has a church position.

The "Pop" season of eight weeks ends tonight, and has been one of the most successful of years, Gustav Strube having conducted for the past few weeks. Last Monday evening was "Wagner night," and while this may be questioned as to its general appropriateness at a summer concert, a large number of Wagnerites attended and listened intently. The balance of the programs during the week included bright, "summerish" selections enough to compensate for the somber and symbolic Wagner.

An interesting song service was given at the one hundredth anniversary of the dedication of the New North Meeting House, at Hingham, on Sunday evening, June 16.

The choir, consisting of several Apollo Club men, was as follows: Tenors, James B. Forest, Bruce Hobbs, Arthur Houston, Ephraim Snow, Jr.; basses, Percy Baker, Ernest Armour, John A. Avery, Howard C. Doane, with Frank O. Nash as accompanist. Gounod's "Sanctus" and John West's anthem, "The Lord Is Exalted," were given by the choir most effectively.

Dorothy McTaggart Miller, contralto of Park Street Church, now coaching with Gertrude Franklin Salisbury, has been engaged for the second performance of "The Messiah," to be given December 25 by the Handel and Haydn Society.

Riccardo Lucchesi, recently from California and a musician of worth besides a composer, will conduct summer classes in voice during July and August. Many of the most noted singers of the Pacific Coast have been pupils of Mr. Lucchesi. He is a man of pronounced culture, and Boston is glad to welcome him to her rank of good musicians.

Gertrude Fogler will suspend her teaching of the Yersin method of French and coaching in French diction during August, seeking recuperation and rest at the seashore before she begins her fall work.

Where Boston Musicians Will Spend Their Vacations.

July and August will find Boston musicians scattered from the Far West to Europe, while many will repair to country homes in and around Boston. The following New England Conservatory teachers will summer in Europe: Armand Fortin, Charles White, Pietro Vallini, who has charge of the operatic school; Josef Adamowski, Madame Szumowska and Dr. Jeffery.

Wallace Goodrich will rest at his attractive summer home in West Manchester, Mass., while Henry M. Dunham, also of the organ department, finds the Rangeley Lakes, Me., to his liking during the "dog days."

Carl Stasny, of the piano department, will remain in the city during July, but August will find him at Ogunquit, Me., where he will forget notes and technic and rusticate until September.

Ralph L. Flanders, manager of the New England Conservatory, will spend a part of his vacation in the forests of Maine, where he owns a picturesque camp, and later join his family at Northport, Me.

George W. Chadwick, director, has a summer home on Martha's Vineyard.

Felix Winternitz is at Marston's Mills, Mass., for the summer.

J. C. D. Parker, class inspector, will be at Scituate, Mass., and Benjamin Cutter at Plymouth, Mass.

Felix Fox, pianist, is in London, where he appeared in a piano recital on the 22d, and will be later in and about Paris, returning to Boston in September.

Richard Platt, pianist, will remain in America during the summer, in and around Boston.

Effie Palmer, voice teacher, will conduct summer classes in Chicago until September 1, when she returns to her studios in Pierce Building.

Laura Hawkins will enjoy farm life at one owned by herself at Bridgewater, Vt., until fall.

Carl Sobeski writes from far Seattle: "Camping part of the time, and balance spent in Seattle teaching. Climate fine."

Frederick N. Waterman, voice teacher, has a summer class in Houston, Tex.

Samuel Richard Gaines will remain in Boston, occasionally "doing" the beautiful coast towns and suburbs in which New England abounds.

Waldon Hunt is teaching voice seven miles from Naples, where he and his wife will live for the summer in a beautiful villa à la Italian.

Clara Munger repairs to the cool heights of Breadloaf, Vt., and her assistant, Priscilla White, will be at Suwanee, Tenn., a mountain resort of summer school fame.

William Alden Paull will be in Taunton, Mass., enjoying a complete rest from his choir duties and those of instructor in the Cambridge Theological School.

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THE MUSICAL FINALE IN WISCONSIN.

MILWAUKEE, June 27, 1907.

The recital of compositions by Alexander MacFadyen, given at the Athenaeum, June 6, was an event of really potent significance in Milwaukee musical experience. Varied as it was in the three fields of vocal, piano and violin, the program showed not only great versatility, but a remarkably pleasing power of invention and a mastery of accompaniment that was absolutely convincing. There was not a dull moment in the entire evening's program and enthusiasm ran high. The artists who showed the good spirit to make the success of this recital possible were Mrs. Louis Auer, soprano; Mme. Berthold Sprotte, contralto; Harry Meuer, tenor; Sidney Silber, pianist, and Willy Jaffe, violinist. The composer himself accompanied.

Calman Luboviski, a Russian lad of sixteen, and a veritable genius with the bow, roused his audience to a high pitch of enthusiasm at his first public recital in Conservatory Hall, June 13. Everything points toward a great future for him. He is at present under the tutelage of Charles Hambitzer.

W. H. Williamson's choir in St. Paul's sang the second and third parts of the Messiah Sunday, June 16.

The following pupils of Lois Estelle Sreeberg gave a recital at the Wisconsin College of Music June 6: Clara Guetzkow, Alyce Hunbols, Leone Pratt, Dorothy Zunker, Emma Gebhardt, Walter Kronenberger, Mrs. William Tietjen, Olive Meyer, Glynn Day and Martha Erdmann. The accompanist was Nona R. Shorthill.

The following pupils of Kathrine Clark gave a song recital at Conservatory Hall June 15: Marion Roddy, Constance Hughson, Edna Fishback, Louise Engelhardt, Cora Schlitzberg, Mary Romadka, Edith Walker, Mabel Cooley, Mrs. J. Cafarelli, Jane Weigley, Bessie Clancy and Edmund S. Thatcher. Winogene Hewitt and Minnie Ruhoff accompanied.

Josephine Holstein's piano recital at the Athenaeum placed her well among the first of our pianists. Prominent on the program were the Schumann Etudes Symphoniques, op. 13, Beethoven Sonata, op. 10, No. 3, and MacDowell's "To a Water Lily" and "Shadow Dance." Miss Holstein was a pupil of Julius Klausner.

The following pupils of Miss Holstein appeared in recital June 8: Mary Berger, Margaret Kroeck, Edwin Holstein, Paul Benitz, May Merritt, Harriet Lincoln, Gladys Graybill, Viola Holstein, Paul Segnitz, Jennie Peterson, Priscilla Marx, Ada Grossman, Mabel Flowers, Florence Holstein, Babette Rosenheimer, Eleanor Knowles, Marion O'Neill, Grace Osen, Cora Schneider.

The commencement exercises of the Wisconsin Conservatory of Music took place at Conservatory Hall on Tuesday evening, June 18. The following graduates received degrees:

Piano—Emma Hoeck, Edwin G. Kappelman, Mathilda Kerler, Mamie La Rock (Olathe, Kan.).

Vocal—Lilly C. Hanson (Racine, Wis.), Rose E. Malsch (Racine, Wis.).

Violin—Henry Winsauer.

Supervisor's Course Public School Music—Ethel Henson (Racine, Wis.), Iva Holt (Pewaukee, Wis.), Nettie E. Stewart, Johanna Streissguth (Arlington, Minn.).

In addition to the above the following have received certificates in History and Harmony:

Harmony—Anton Bumbalek, Louise Mosher, M. Nelson-Lewis, Hilda Bjoim, Salina Goelzer, Addie Gay, Nettie E. Stewart, Hilda Sievera, Stella Kerschenteiner, Anna Hummel, Bertha Weltge, Janie Hutchison, Edith Packman, Nora Reinhard, Louise Brand, Lulu Carey and Marie Strasen.

History—Edwin G. Kappelman, Robert F. Mueller, Hilda J. Huth, Adelaide E. Moore, Edith Packman, Anton Bumbalek, Selma Kremers, Leta Sherman, Mamie La Rock, Anna Hummel, Janie Hutchison, Dorothy Fink, Loretta Jetter, Addie Gay and Mathilda Kerler.

The Department of Music of Milwaukee Downer College graduated this year in piano, Lulu Barnes, Edna Elizabeth Bladon, Jennie Brunson, Lillian Mac Hastings, Helen Fairbanks MacArthur. In vocal, Maude Ione DeVoe, Anna Louise Kispert.

The commencement concert was given June 17 by Emil Liebling, the head of the department, Ralph Rowland and Maude DeVoe.

Graduating from the Wisconsin College of Music at the annual commencement exercises held in Mozart Hall, June 15, were Etta A. Kruckeberg, Milwaukee, Wis.; Lorena K. Stahl, Milwaukee, Wis., in Piano and Harmony.

Linda T. Scherer, Milwaukee Wis.; Esther C. Pederson, Milwaukee, Wis.; Thekla Duemling, Milwaukee, Wis.; Rose E. Moeller, Milwaukee, Wis.; Pearl Josephitch, Milwaukee, Wis.; Hattie Samuels, Milwaukee, Wis.; Edith M. Bradley, Wauwatosa, Wis., in Piano.

Elsa Wernli, Le Mars, Ia., in Violin, and Olive E. Meyer, Milwaukee, Wis., in Vocal.

Helen Walter, Robert Froemming, Emma Fingado, Frances Gibson and Lillian Roach united in a recital given at the studio of their teacher, W. B. H. Meyer, June 22.

Pupils of Frederick Carberry showed excellent training in the recital given at Conservatory Hall.

The Schenck Conservatory of Music gave its closing exercises for the year in the Alhambra Theatre, June 25.

Of the many composer evening recitals given at the different public schools under the supervision of Mrs. Frances E. Clark, it was our privilege to hear only one this year, the Balfe-Schubert program given at the First District School. It was largely attended, was listened to with keen and appreciative interest and reflected only credit and praise on the system as a whole and the participants in particular. These were besides the school chorus: Mrs. Rafael Baez, Mrs. Frances E. Clark, Miss Glynn Day, A. C. Ehlman, Miss Erna Grundman, Nicholas Hesling, Grace Hill, D. L. Williams.

Madison.

Harry Raccelli's success in Madison as a teacher of singing was given signal proof in the highly meritorious work of two pupils of

his, Ethel Post and Edward Swain, as shown in the recital given by them in the Guild Hall.

The last four recitals given by the University School of Music included a piano recital by pupils of Maud Fowler, one by Arline A. Coffman and Lucile Olson, pupils of Ada Bird and Lucile Comfort, pupil of E. A. Bredin, one by pupils of Ada Bird, assisted by Andrew Otterson, pupil of E. A. Bredin, and the last of a piano recital given by Emily Chynoweth and Charlotte Stough, pupils of Mrs. H. M. Curtis, assisted by Ella L. Memhard, pupil of Miss Foreman; Franklin Fish, mandolin, and Earle Tiffany, 'cello.

The junior pupils of Mrs. H. M. Curtis played in recital Saturday, June 8.

The Ben Greet Players gave "As You Like It" and "Midsummer Night's Dream" on the University Campus June 13, under the auspices of the University Orchestra. Herman E. Owen, conductor. The first named play was given under the trees in the sunlight of a clear afternoon, the second under the starlight of a perfect June evening. The University Orchestra played very effectively the Mendelssohn music to the latter.

The following took part in the commencement concert of the University School of Music June 14: Rhena Stacy, Jessie Weber, Charlotte Stough, Arthur Hickman, Adelaide Otto, Edith McMillan, Arline Coffman, Mae Theobald, Mary Bewick, Flora Gilman, Walter W. Ehlman and Lucile Coffman.

Pupils of Bertha Taylor appeared in their third piano recital June 15.

Chr. Bach's Milwaukee Symphony Orchestra furnished the music for the commencement day concert of the University of Wisconsin at the Armory, June 19. The soloists were Hugo Bach, 'cello; Gretchen Gugler, piano, and Ralph Rowland, violin.

The news that Prof. F. A. Parker, founder and director of the University of Wisconsin School of Music, has resigned will be heard with genuine regret by all who have had associations with him in his long and faithful work in the cause of music at the University. Professor Parker's successor is Rossiter G. Cole of Chicago.

Waukesha.

The annual recital of the Musical and Dramatic Departments of Carroll College was given June 17, under the direction of Guy Bevier Williams, head of the Department of Instrumental Music; Vera Leavitt Latham, head of vocal, and May Rankin, of the dramatic.

The second act of the "Chimes of Normandy," accompanied by the college orchestra, was given, and scenes from Goldsmith's "She Stoops to Conquer" and Lytton's "Richelieu." Good acting and good singing were the order of the entire program.

Green Bay.

The Green Bay Choral Society recently gave a performance of "Elijah," assisted by musicians from the Chicago Orchestra. William Boeppler, of Chicago, conducted. The soloists were Sibyl Sammis, Miss Hopkins, Mrs. James T. Armstrong and Marion Green.

Ashland.

Edna Coleman, for three years Supervisor of Music in the public school, has resigned her position here and will teach in Seattle next year.

C. U. Streater closed his year's work with a recital in May, but will remain in town for a short summer term.

Two recitals, one of the Studio Music Club and one of the Musical History Club, marked the close of the very successful ninth season of Miss Hoppin's work in Ashland. Those taking part in the latter recital comprising the advanced pupils were Ruth and Esther Archibald, Marion Dopp, Grace Park, Helen Chambers, Olive Clock, Helen and Edith Dodd, Anna Bodine, Laura Rogers, Hazel Lamont, Ethel Murray, Charlotte Lamoreux, Erna Siehldorff and Elizabeth Redmond.

E. A. STAVEM.

St. Louis.

ST. LOUIS, June 28, 1907.

The Kroeger School of Music of St. Louis opened the summer term June 24. Theoretical classes will meet on Mondays and the historical classes on Thursdays. Both to be conducted by Mr. Kroeger. The commencement exercises of the Kroeger School of Music were held at the Music Art Hall Thursday afternoon and evening, June 20. The following graduates received diplomas:

Teachers' Course—Adele Deubach, St. Louis; Blanche Drace, St. Louis; Boydie Graham, Kimmiswick, Mo.; Laura Haeffner, Hermann, Mo.; Emily Kauffeld, St. Louis; Celia Keller, Centralia, Ill.; Emma Koch, St. Louis; Elizabeth Kuenzel, St. Louis; Alice Lindner, Lake Preston, S. Dak.; Harriet Martin, St. Louis; Emma Perkins, Red Bud, Ill.; Octavia Reader, East St. Louis, Ill.; Virginia Shirley Smith, Staunton, Ill.; Nellie Stevens, St. Louis; Anna Sudduth, East St. Louis, Ill.; Myrtle Sutter, St. Louis.

Collegiate Course—May Boyer, St. Louis; Leota Hintz, St. Louis.

The players at the afternoon and evening concerts included: Myrtle Sutter, Margaret Downey, Laura Haeffner, Blanche Drace, Emma J. Koch, Celia Keller, Harriet Martin, Adele Deubach, Emma Perkins, Samuella Young, Olive Brown, Nellie Stevens, Edith Andrews, Octavia Reader, Alice Lindner, Marjorie Potts, Emily Kauffeld, Elizabeth Kuenzel, Boydie Graham, Anna Sudduth, Mrs. H. B. Hoffman, Leo Miller, May Boyer, Hugo Schick, Leota Hintz, Pauline Gay, Birdie Hibb, Stella E. Ginzal, Opal Parr, Augusta E. Gentsch, Mrs. Val H. Frederick, Nicholas W. Devereux, Caroline E. Marsh, Cora Robinson, Stanley Goldman, Mrs. J. F. Johnson, and Bettie Lawson.

Spokane.

SPOKANE, Wash., June 5, 1907.

Half a dozen world-famous singers, pianists, violinists and several great musical organizations will be heard in Spokane next fall and winter. Among the notables will be Paderewski, Kubelik, Louise Homer, Maud Powell, Herbert Witherspoon, Brahms van den Berg, Bessie Herbert Bartlett and Lillian Blauvelt. The Chicago Symphony Orchestra and the Boston Sextet will also be here, the first named coming for the next May festival.

Eugene Bernstein, pianist, has come to Spokane to resume his summer classes. He will also appear in several recitals and private musicales. Alexander Saslavsky, violinist, who made such a favorable impression last summer, is expected to arrive July 25. He has written to Mrs. A. J. Shaw that he is so favorably impressed with Spokane that he has abandoned a plan to take an orchestra to the Jamestown Exposition. A large class has been formed and will start as soon as he arrives.

The Spokane male chorus has been reorganized with a membership of fifty and these officers: George A. Lovejoy, president; F. H. McKay, vice president; B. J. Ellis, secretary, and S. G. Benedict, treasurer. N. A. Krantz, who has been connected with the organization since it was founded, was appointed director for the coming six months. The chorus took part in the May festival at Pullman, where its work was well received.

Hans Dressel, director of the Ensemble Club of Spokane, announces that he is progressing with the organization of his symphony orchestra, but that more musicians are required. He has made a canvass of business houses and is able to guarantee positions in offices paying from \$80 to \$100 a month to musicians playing cello, bassoon, horn, trumpet, viola, 'cello, bass and kettledrums. E. O. Callaghan, 810 Sprague avenue, Spokane, Wash., has been delegated to secure men in Eastern, Southern and Middle Western cities, and will give full details to any one applying to him direct.

Wardner and Kellogg, Idaho, two of the live towns in the Coeur d'Alene mining districts, will have a joint band of twenty-two pieces under the leadership of John Grenfell, a thorough musician. Robert Brainard has been chosen manager, the secretary and treasurer being William Voigtlander and A. J. Brainard. Meetings will be held three nights a week, with open air concerts on Saturday afternoon. A prize will be awarded to the woman suggesting the most suitable name for the band.

The Wagner Club of Spokane closed its season's work with a concert in Vincent M. E. Church, where this program was given: Double quartet, (a) "Sweet and Low," Rogers; (b) "With Revels and Wassaills," Woodman, Miss Burchett, Mesdames Shrader, Harrington, Loomis, Lilienthal, Atherton, De Reimer and Thompson, suite for two pianos, op. 15, Arensky, Misses Kinnear and Hurn; piano (a) Etude No. 12, op. 10, Chopin; (b) "Pastorale," Scarlatti; (c) "The Jugglers," Moszkowski, Mrs. Harry K. Brown; double quartet, (a) "Peggy," Ambrose; (b) "Summer Night," Berwald; harp solo, "Autumn," Thomas, W. G. Harvey; Air of Salome, from "Herodiade," Massenet, Mrs. Fred H. Mason.

Mrs. Frederick Hamilton Mason entertained at a musicale in her home a few days ago, the program being as follows: "A Fairy Love Song," Wilbey, Mrs. Mason; reading, Miss Ridgway; (a) "Meine Liebe Ist Grün," Brahms; (b) "Frühlingnacht," Schumann; (a) "Matinata," Tosti; (b) "Myrra," Shusann; (c) "The Japanese Maiden," Mrs. Mason; "Herodiade," Massenet, Mrs. Mason; reading, Miss Ridgway; "Haymaking," Needham, Mrs. Mason, Mrs. Harry K. Brown was at the piano.

The Metropolitan Orchestra is taking steps to increase its membership and to make of it one of the leading amateur orchestras of the Northwest. William Borchard, who is the leader, says clarinet, flute and 'cello players are needed. These must be sight readers and must possess experience. There are now fifteen members, but it is desired to increase it to forty-five or fifty players for symphony concerts.

Kirchner's Spokane band and orchestra have closed contracts for the season's work at Natatorium Park, where daily concerts are given week days and afternoon and night concerts Sundays. The orchestra plays the dance and promenade music evenings in the Pavilion, 150 feet square.

Advices from New York are that Harold Bauer, pianist, will be heard in Spokane next January or February.

Jamestown.

JAMESTOWN, Va., June 9, 1907.

Oscar Franklin Comstock, organist of Trinity Church, Washington, D. C., gave an organ recital at the Jamestown Exposition, June 22. Mr. Comstock was the first organist from the national capital engaged to play here. The Norfolk papers published very complimentary notices of the concert. Mr. Comstock has been re-engaged for a series of concerts. His program for the first appearance included: Sonata, No. 2, Mendelssohn; canticle, Loret; andante from fourth organ symphony, Widor; intermezzo, Callaerts; toccata and fugue in D minor, Bach; "In Memoriam," Foester; prelude in A flat, Foester; "Marche Religieuse," Guilmant; postlude, Smart.

East Orange.

EAST ORANGE, N. J., June 28, 1907.

The summer exodus among musicians and musical people is well under way.

Nellie A. Baldwin, of 65 Chestnut street, has been at her country home, "Breadablik," West Hartland, Conn., since May 1, recuperating after an unusually active season.

Anna Federer, of 9 N. Munn avenue, is still teaching, as many of her pupils do not leave so early in the year.

Edmund B. Kurshredt, the inventor of the Hand Expander,

sailed for Europe June 18. Elizabeth F. Schaub, soprano, will sail July 6 for London and Paris.

A. Marie Merrick, pianist, is planning some ensemble work for next season. She will spend the greater part of the summer at her new home, 79 South Arlington avenue, making automobile trips through the country.

Carolina Molina, soprano, entertained a number of her friends with music last week. Miss Molina is busy rehearsing for a concert tour upon which she expects to enter.

The closing event among the women's clubs was the musical reception given by the Monday Topic Club, at Union Hall. The performers were Mrs. Edmond Kuhn and Sara Gross, sopranos; Marie Louise Handel, contralto; Paul Handel, tenor; Arthur Williams, baritone; Mollie Bridges, elocutionist; Grace von Helfrich, violinist; Madeline C. Neuffer, accompanist. Mrs. Frederick Handel presided, and Mrs. Henry Haussling, of the Sesame Club, delivered an address.

CLARA A. KORN.

Washington, D. C.

WASHINGTON, D. C., June 26, 1907.

The Washington College of Music announces the engagement of Maria Lee Goodwin, who succeeds S. Frederick Smith in the Piano Department. Miss Goodwin was a pupil of Prof. Davis of the Randolph-Macon Woman's College, Lynchburg, Va., F. R. Webb of Stanton, Va., and Mr. Owest and Mr. Fabian of the Washington College of Music.

The College of Music is negotiating for the engagement of one of the finest violin teachers in Berlin and will announce in the course of a few weeks the name of the teacher who will come direct from there and teach in Washington this next season.

Sydney Lloyd Wrightson has engaged Frances Macmillen, the violinist who created such a sensation in this country last season, for two recitals, one in Washington on Monday, December 9, and one at the Jamestown Exposition on October 25.

Sydney Lloyd Wrightson, the Honorary Director of Music of the Jamestown Exposition, will give his official recital in the Auditorium of the Exposition on Thursday evening, July 4. His program is as follows:

A Chain of Roses.....Loehr
The Monotone.....Cornelius
The Lillies Clustered Fair and Tall.....Dana
Leave Me Not.....Mattei
Love Song.....Peterson
Elegie.....Massenet
Mon Desir.....Nevin
Prologue (Pagliacci).....Leoncavallo

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My Ships That Went a Sailing.
Love Is an Ocean.
You Loved the Time of Violets.
Time Was I Roved the Mountains.
Eyes That Used to Gaze in Mine.
Youth Has a Happy Tread.

Mr. Wrightson announces that the Arion Singing Society of Brooklyn, N. Y., will give a concert at the Jamestown Exposition on Saturday afternoon, September 1. The Washington Oratorio Soci-

ety will sing at the Exposition on the afternoon of Labor Day, September 2. These are two of the biggest choral events scheduled for the Exposition.

Briarcliff Manor.

BRIARCLIFF MANOR, June 25, 1907.

Arthur H. Turner, baritone and teacher of both voice and piano at Springfield, Mass., gave a song recital on June 18 at Briarcliff Manor, N. Y. Mr. Turner was assisted by two of his piano pupils, Alice Perkins as soloist and Mary H. Steele as accompanist. The baritone sang arias and songs from the works of Massenet, Lully, Del Riego, Schubert, Brahms, Puccini, MacDowell and William Arms Fisher. Mr. Turner will spend his vacation at Briarcliff Lodge, Briarcliff Manor. He will return to Springfield after September 1.

Detroit.

DETROIT, June 26, 1907.

Boris N. Ganapol presented the following pupils in a recital Tuesday evening, June 25: Gertrude Abrahamson, Margaret B. Mason, Margherita Stoman, Mrs. Frederick S. Hodge, Elliott E. Turner, Harry Z. Brown, Ada Lillian Gordon and Elizabeth Mae Hunt.

Ada Lillian Gordon and Elizabeth Mae Hunt assisted at the piano. Mr. Ganapol sang in a duet with Miss Abrahamson from "Rigoletto." The music was from the works of Meyerbeer, Hoffmann, Handel, Walthew, Bischoff, Tchaikowsky, Hahn, Verdi, Schubert, Hammond, Chadwick, Cowen, Neidlinger, Allitsen, Beach and Richardson.



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